

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 443.—Vol. 21.
Registered for transmission abroad.

JANUARY 1, 1880.

Price 3d.; Post-free, 4d.
Annual Subscription, Postage-free, 4s.

NOVELLO, EWER & CO.'S CATALOGUES, with American prices. No. 1, Music for Organ and Reed Organ, and No. 2, Sacred Music, with English Words, may now be had of MESSRS. OLIVER DITSON & CO., Boston, New York, and Philadelphia.

ST. MICHAEL'S COLLEGE, TENBURY.—The EXAMINATION for the VACANT PROBATIONERSHIP in the above College will take place at 33, Great Pulteney Street, London, on the 22nd of January, at two o'clock. For further particulars apply to the Rev. J. Hampton, Tenbury.

COLLEGE OF ORGANISTS, 95, Great Russell Street, Bloomsbury.—The CHRISTMAS EXAMINATION will be held on TUESDAY and WEDNESDAY, January 13 and 14, 1880, at 10 a.m. each day. Full particulars may be obtained on application. E. H. TURPIN, Hon. Secretary.

FREE VACANCIES in a resident Country Choir, for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHORAL SOCIETY.—VOICES WANTED for a prosperous City Society. Admission free. Address, A. Z., care of Messrs. G. Street and Co., 30, Cornhill, E.C.

PETERBOROUGH CATHEDRAL.—WANTED, a good BASS VOICE as a LAY CLERK. Sealed applications to be sent addressed to the Chapter Clerk, Minster Close, Peterborough, who will furnish particulars.

WANTED.—A heavy BASS in an East-end Church. Anglican music, choral celebration. Communicant. Two services on Sunday, and one fixed evening rehearsal. Stipend, £10. Address, Rev. X. Y. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, Oxford Street, W.

WINCHESTER CATHEDRAL.—MINOR CANONRY VACANT.—A Minor Canon will be required in Winchester Cathedral at the end of March, 1880. Any clergyman desirous to obtain the appointment may procure full information as to duties and stipend by applying to F. Bowker, Esq., Chapter Clerk, Winchester.

WANTED, immediately, an ORGANIST for All Saints', Huntingdon. Good organ; hearty services; good choir. Apply to the Rector.

AN ORGANIST and CHOIRMASTER will be REQUIRED early in the year for the new church of All Saints', Widen, near Stourport. The Organ will be by Willis. Salary, £50. Application, accompanied by selected testimonials of recent date, to be made to the Organist of Magdalen College, Oxford.

ORGANIST WANTED for S. John's Church, Lytham. Organ, three-manuals. Work not heavy. Salary, £100 per annum. Good testimonials required. Address, The Vicar.

TO INCUMBENTS.—A Gentleman, M.A. and Mus. Doc., Oxon. (1865), is willing to take employment as ORGANIST and CHOIRMASTER in the southern part of London and the suburbs. Has had exceptional experience in that capacity. Write, E. F., 1, Surrey Villas, Upper Norwood, S.E.

ORGANIST and CHOIRMASTER.—An APPOINTMENT WANTED by March 25 or sooner. Excellent references and testimonials. Organist, Birkendale House, Taylor's Lane, Sydenham.

AN ORGANIST will be DISENGAGED March 17, three years' reference from Rev. Canon Ridley. Salary not so much an object as a large organ and choral services. Address, Organist, Hambleden, Henley-on-Thames.

WANTED, at Lady-Day next, by an experienced Gentleman, a post as ORGANIST and CHOIRMASTER, near London preferred. Good organ, and chance of pupils necessary. Address, S. C. L., Messrs. Novello, Ewer and Co.

MR. CHARLES TREW (Professor at the London Academy of Music) begs to announce that he holds CLASSES in residence, for ladies and gentlemen wishing to study Harmony, Counterpoint, and Composition. Fee, One Guinea per quarter. Great Portland Street, W.

CANDIDATES who passed Literary Examinations, (UNIVERSITY PRELIMINARY, and others, were instructed in modern languages by Mr. F. Allison, F.R.S.L. Address, Milton House, 206, Marylebone Road, London, N.W.

MADAME BEATI (Pupil of the celebrated Maestro C. ROMANI, of Florence) gives LESSONS in SINGING. Schools attended. For references and terms, apply to Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SINGING.—THE ELOCUTION OF SONG.—MR. FREDC. PENNA receives Pupils (Professional and Amateur) for Oratorio and Church Singing. His method is on intellectual principles as explained in his Essays. Address, 44, Westbourne Park Road, W.

PIANO.—MISS BURROUGH (Certificated Silver Medalist, R.A.M.) visits and receives pupils as usual, and is open to an engagement in a good school. Address, 42, Ledbury Road, W.

PROFESSOR E. M. LOTT having resigned his appointment as Organist and Director of the Choir at S. Peter's, Bayswater, after having held it for eight years, is free to accept another ENGAGEMENT. Good organ and musical service indispensable. 270, Cornwall Road, Notting Hill.

MR. STEDMAN, having resigned his position as Director of the Music at St. Andrew's Church, Tavistock Place, is at liberty to accept a similar post with his complete Choir of Boys and Gentlemen. Orchestra of the first Artists, if wished. Address, 12, Berners Street, W.

ARTICLED PUPIL.—A Mus. B., F.C.O., has a VACANCY for a RESIDENT ARTICLED PUPIL. Must be able to take a plain service, Choral classes, &c. Healthy suburb of a large town in the Midlands. Premium. Apply, by letter, to Oxon, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, F.C.O., Mus. Bac., Cantab.

MR. JOHN HILES, 51, Elsham Road, Kensington, W. (Author of the "Catechism of Harmony, Thoroughbass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works), gives Lessons in Harmony, Counterpoint, &c., by post.

MR. E. W. TAYLOR, Mus. B., Oxon., F.C.O., L. Mus., T.C.L., PREPARES CANDIDATES for Musical Examinations; also gives lessons in Harmony, &c., by post. Ebenezer Place, Stafford.

DR. BENTLEY'S Exercises in Counterpoint. Dr. BENTLEY'S Exercises in Harmony. Per post. Dr. BENTLEY'S Exercises for Musical Degrees. Per post. Dr. BENTLEY, 18, St. Ann's Street, Manchester.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address, Magister, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park. MUSIC SCHOOL: Head Mistress, Miss Macintyre, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. MUSICAL SCHOLARSHIPS to be competed for by pupils of not less than one year's standing in the Music School will be awarded by Professor Macfarren, of which due notice will be given in the papers. Scholarships will be awarded during the year, of which due notice will be given in the papers.

The next term will begin January 14, 1880; but new pupils will attend, FRIDAY, January 9, and TUESDAY, January 13, for payment of music fees and examination.

FRANCIS J. HOLLAND, Chairman.

ORGAN LESSONS or PRACTICE.—Two manuals, 15 stops, 24 octaves of pedals, with bourdons throughout. Blown by steam. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, W. Lessons on other instruments.

ORGAN PRACTICE or INSTRUCTION.—Three Manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, which are strictly inclusive, on application at Blennerhasset's Organ School and Studio, 14, Vernon Street, Pentonville, W.C. Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE, on a fine new instrument with 2 manuals, 16 stops, and full compass of bourdon pedals, blown by hydraulic engine. Terms (strictly inclusive), one shilling per hour, at the Organ Studio, 15, Southampton Street, Strand, W.C.

PROFESSIONAL NOTICES.

MISS ARTHUR (Soprano).

5, Ledbury Road, Bayswater, W.; or, Mr. Vert, 52, New Bond St., W.

MRS. WARREN (Soprano).Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address, 150, Radnor Street, Hulme, Manchester.
Lessons in Singing. References—C. Hallé, Esq., and E. Hecht, Esq.**MRS. ALFRED J. SUTTON (Soprano).**Is open to engagements for Concerts and Oratorios.
34, Duchess Road, Edgbaston, Birmingham.**MISS JULIA JONES (Soprano).**

For Oratorios, Concerts, &c., address, 1, Great Western Terrace, Cheltenham.

MISS SARA LOUISA SMITH (Soprano).**MR. SIMEON SCHOFIELD (Bass).**

For Concerts, &c., address, 5, New Bond Street, Halifax.

MISS E. WADE (Soprano).

For Concerts, Oratorios, &c., address, 67, Suffolk Road, Sheffield.

MISS LOUISA BOWMONT,Principal Contralto of St. Peter's, Manchester.
For Oratorios, Concerts, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.**MISS CRAGG (Contralto).**

For terms for Oratorios, Concerts, &c., address, 12, North Castle Street, Halifax, Yorkshire.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MISS EDITH CLELLAND (Contralto).

Begs to announce change of Residence, and requests communications to be addressed care of Mr. Clelland, Edgar House, Hulton Street, Brooks Bar, Manchester.

MISS KERSHAW (Contralto).

For Oratorios, Concerts, &c., address, Clarkfield Terrace, Lees, near Manchester.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. W. MANN DYSON (Tenor).

For Concerts or Oratorios, address, Cathedral, Worcester.

MR. C. WIGG FREDERICKS (Tenor).

For Oratorios, Concerts, Dinners, &c., address, Cathedral, Hereford.

MR. VERNEY BINNS (Tenor).Of the Schubert Society's Concerts, and Pupil of Sig. Ciro Pissuti.
For Oratorios, Concerts, &c., address, 65, King Cross Street, Halifax.**MR. P. GLENCORSE (Baritone).**

Of the Choral Union Concerts, Edinburgh. For Oratorios, Concerts, Terms, &c., address, 12, Simple Street, Edinburgh.

MR. BINGLEY SHAW (Baritone).

For Oratorios, Concerts, &c. Répertoire includes "Messiah," "Elijah," "Samson," "St. Paul," &c. For terms apply, Luton House, Walsall.

MR. J. ROMNEY PEARSONE (Solo Bass).

For Oratorios, &c., address, Rushall, near Walsall, or, Clarke's Music Depot, 22, Bridge Street, Walsall.

MR. GEORGE HADLEY (Bass).Cathedral Choir, Lincoln.
For Oratorios and Concerts, address, 82, Baligate, Lincoln.**MR. RICKARD (Basso).**Associate of the London Conservatoire of Music.
For Oratorios and Concerts, address, Halifax, Yorkshire, or 37, Abbey Road, St. John's Wood, London, N.W.**MR. THORNTON WOOD (Bass).**

Of the Royal Albert Hall Concerts. For Oratorios, Concerts, &c., address, 2, Hallfield Place, Bradford, Yorkshire.

MR. W. MORTON (Bass).(Leeds Parish Church.)
For Oratorios, Concerts, &c., 10, St. Helen's Terrace, Hunslet, Leeds.**MR. W. F. ILLINGWORTH (Solo Pianist).**From the Conservatoire, Leipzig.
Address, 33, St. James's Road, Halifax, Yorkshire.**WEST OF ENGLAND, NORTH AND SOUTH****WALES TYMPANI (Kettle-Drums or Side-Drums).**

Double Bass and Viola.

(Herefordshire Philharmonic Society.)
For Oratorios or Concerts, address, W. J. Burville, King Street, Hereford.**MRS. BUCKNALL-EYRE, A.R.A. Mus.**
(Pianiste).**MR. ALFRED J. EYRE (Organ and Singing).**
Harmony and Counterpoint by correspondence or private lessons. Conductor of Sight-singing and Choral Classes. 13, Blandford Street, Portman Square, W.**MR. CHARLES FRY** recites "ATHALIE," "ANTIGONE," &c. Shakespearian and Miscellaneous Readings. 1, Berners Street, W.**MR. VERNEY BINNS (TENOR)**, 65, King Cross Street, Halifax, will sing at Halifax, January 6; Birstall, "Jephtha," 20th; Colne, "Messiah," 26th; Heckmondwike, "Judas," 28th; Edinburgh, "Jephtha," February 10; and at Stalybridge, Mossley, and Ashton, in February.**ORGAN LESSONS or PRACTICE**, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.**TO AMATEURS and PROFESSORS** about to PUBLISH.—J. McDOWELL and CO., 25, Warwick Street, Regent Street, London, undertake REVISING, Correcting, Engraving, Printing, and Publishing all kinds of musical works, in the best manner, on the lowest possible terms. Estimates given on receipt of MS., and specimens sent.**AUTHORS' WORKS CORRECTED, REVISED, and PRINTED** with despatch on moderate terms. Quotations given on receipt of MSS.
London: B. WILLIAMS, 60, Paternoster Row, E.C.**W. MARRIOTT**, Music Publisher, 3, Ludgate Circus, London. Universal Music Warehouse. Authors' Works Engraved, Printed, and Published in the best style at the most moderate charges. Estimates on application.**IMPORTANT TO MUSICSELLERS.**—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms highly advantageous.
London: B. WILLIAMS, 60, Paternoster Row.**WANTED**, in a First-class Music Warehouse in a large city, a Gentleman of experience in the situation of SALESMAN and MANAGER over the PIANOFORTE DEPARTMENT. He should be an efficient Pianist and possessed of pleasing manners and address, and capable of trying over instruments with effect, and a good and pushing salesman; his character should bear strict investigation, as the position would be one of trust; he should write a good hand, and correspond and attend to some book-keeping connected with his department. Address, with full particulars, stating salary required, &c., to P. A. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**WANTED**, a Young Man, as ASSISTANT and PIANOFORTE TUNER. One who can play the violin preferred. Inclose carte; and address, J. C. care of Mr. W. G. Eaves, 14, Berners Street, Oxford Street, London.**GOOD Out-door TUNER WANTED**, for the Country. One who can tune American Organs and Harmoniums preferred. Address, T. U., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**A TUNER and Regulator**, with seven years' experience in a first-class London firm, requires a RE-ENGAGEMENT as OUT-DOOR TUNER. Country preferred. Address, W. W. E., 8, Bedford Street, St. James's Road, Southsea.**A RE-ENGAGEMENT WANTED** by a Young Lady in a MUSIC WAREHOUSE. Ten years' experience. Address, E. W., Belvoir House, Walton Street, Oxford.

ESTABLISHED, APRIL, 1866.

THE

ENGLISH GLEE UNION.

FOURTEENTH SEASON.

The English Glee Union are now making engagements for Concerts, &c., for the next Winter Season.

The regular Party consists of Four Gentlemen and one Lady, but can be increased to any number that occasion may demand.

For terms, programmes, &c., address

H. ASHTON, Secretary,
2, The Terrace, Stamford Hill,
London, N.**THE BRITISH GLEE UNION** (Established 1875)Mr. SIDNEY BARNEY (Alto), Mr. HENRY PARKIN (Tenor),
Mr. LOVETT KING (Tenor and Pianist), Mr. PRENTON (Basso), and
Miss ROSE BARNEY, R.A.M. (Soprano). For Concerts, Dinners, &c., address, H. Prenton, 1, Albion Square, Dalston, London.**ENGLISH'S DRAMATIC AND CONCERT AGENCY**,
11, Garrick Street, Covent Garden, W.C.**MANAGERS of MUSICAL SOCIETIES**
ARTISTS, &c., are respectfully informed that Messrs. BLACKMORE, assisted by Mr. G. C. TRICKETT, have OPENED a Department at the above address for the working of all business in connection with the Musical Profession.

Mr. Stedman's Musical Agency*(Established for the transaction of all Musical Business, Professional and General),*

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY OF ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call, or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the Music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

THE ST. JAMES'S QUARTETT of MALE VOICES, under the direction of Mr. E. S. COCKTON, Organist of the Royal Hospital, Greenwich, are open to accept engagements for concerts, dinners, &c. H. Gordon, Secretary, 31, Golden Square, W.

MESSRS. PUTTICK and SIMPSON, Auctioneers specially of **MUSICAL PROPERTY**, beg to inform their numerous clients that they have arranged to hold their special **MONTHLY SALES OF MUSICAL PROPERTY** during 1880 on the following dates:

January 20.	April 20.	July 20.	October 19.
February 17.	May 25.	August 17.	November 23.
March 23.	June 22.	September —.	December 21.

* Instruments (or full particulars of same) intended for disposal in any of the above sales should reach us ten days prior to the date mentioned.

Sales of Trade Stocks, Plates, Copyrights, &c., on advantageous terms.

Valuations for Probate or Legacy Duty, or for Public or Private Sale.

47, Leicester Square, W.C. Established (in Piccadilly) 1794.

SECOND-HAND PIANOFORTES.—150 by Broadwood, Collard, Erard, Allison, &c., from 4 guineas upwards. **HARMONIUMS** (New), from £5, in Walnut or Mahogany cases. Largest stock of Pianos and Harmoniums in London at Kelly and Co.'s, 41, Mortimer Street, W. Trade supplied.

MILITARY MUSICAL INSTRUMENTS.—E. J. PERCY, 84, Hatton Garden, E.C., AGENT for ENGLAND and the COLONIES to the firm of V. and C. MAHILLON, of Brussels. Wood and Brass Instruments adjusted to equal temperament and to standard pitch by means of Scheibler's Tonometer. Price Lists sent by post.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minorities, London.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minorities, London. List for stamp.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

THE

"STANDARD" AMERICAN ORGANS

MANUFACTURED BY

PELOUBET, PELTON, & CO.,

NEW YORK.

MAXIMUM QUALITY.

MINIMUM PRICE.

MOST RECENT ADDITION TO CATALOGUE.

CLASS 2. Five Stops, 5 Octave Compass, with Knee-swell, in handsome case, £18.

Length, 3 feet 6 inches; height, 5 feet 11½ inches; width, 1 foot 9 inches.

Detailed Price-list on application to—

32, WORSHIP STREET, FINSBURY SQUARE.

Violins, Tenors, Violoncellos, &c.*(Illustrated Catalogues gratis.)***GEORGE WITHERS & CO.,**

WHOLESALE AND RETAIL

Importers, Manufacturers, and Repairers.

SELF-HAIRING BOWS, from 8s. 6d.

VIOLIN, &c., STRINGS, FROM ROME, PADUA, & NAPLES.

ORCHESTRA STRINGS (VERY DURABLE),

2d., 3d., and 4d. each.

2IS. "BEGINNERS'" VIOLIN,

Well-made Ebony Fittings, with mounted Bow and fitted Case.

BOWS.

Real silver-mounted and well-seasoned Sticks, from 15s.

ZITHERS, from 15s.**95, ST. MARTIN'S LANE,**

CHARING CROSS.

(No other address.)

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER AND CO.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Depot for Signor ANDREA RUFFINI'S (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT'S (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

25, SHERWOOD STREET, REGENT CIRCUS, PICCADILLY.

Price List free on application.

All kinds of strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

THE

"ORIGINAL" OCARINA

GUARANTEED PERFECT IN TUNE.

"The tone bears a striking resemblance to the vox humana stop of a large organ."—*Musical Times*.

These Instruments are of the BEST QUALITY now in the market, and are EXACTLY SIMILAR to OTHERS SOLD AT HIGHER PRICES for some time past.

RETAIL PRICES, INCLUDING SCALE AND BOX.

Nos.	1	2	3	4	5	6	7
	1s.	1s.	3d.	1s.	6d.	1s.	6d.
	2s.	2s.	3d.	2s.	3d.	2s.	6d.

Nos. 5 and 7 are tuned to accompany the Pianoforte.

WHOLESALE AGENTS:

BARNETT SAMUEL AND SONS,

32, WORSHIP STREET, LONDON.

BORD'S PIANOS.

THESE CELEBRATED PIANOS ON SALE OR HIRE, AND ON THE EASY PURCHASE SYSTEM

AT

15, SOUTHAMPTON STREET, STRAND, W.C.

(Illustrated Lists Free.)

MALEY, YOUNG & OLDKNOW,

ORGAN BUILDERS,

KING'S ROAD, ST. PANCRAS, N.W.

Organs rebuilt to suit any position, repaired, enlarged, tuned, and revoiced in any part of the kingdom, at very moderate charges.

Materials, workmanship, and tone guaranteed to be first class. Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of organs.

N.B.—New and second-hand organs for sale. Inspection invited.

NEW MUSIC-PRINTING PROCESS.

Superior to Pewter Plates and Metal Types.

50 PER CENT CHEAPER.

SONG, PIANO PIECE (best-known style), including—Engraving, Printing, and Paper. One Ornamental Title Page, four Music Pages, one Blank Page. Folio.

First 100 Copies complete £1 18 0

Any following 100 Copies, complete 0 6 0

HYMN, TE DEUM, PART-SONG, &c., including four Pages, with ornamental Title or Heading. Octavo.

First 100 Copies, complete 1 2 0

Any following 100 Copies, complete 0 3 0

REPRINT SUPPLIED.

Band-Parts, Choruses, Organ Music, and Sacred Music, of any kind; complete Books with Illustrations and Music of any variety in style or size. Reduction in price on larger orders.

. Specimens will be sent Post-free and specified Estimate on receipt of Manuscript.

Having transferred our Establishment to larger premises, we are enabled to complete any order within the shortest possible time.

PATENT PAPER TYPE COMPANY,

(From 8a, Red Lion Square, removed to)

62, HATTON GARDEN, LONDON, E.C.

ORGAN FOR SALE.—TO BE SOLD, a very excellent ORGAN, suitable for a private residence or small Church. Will be sold for a moderate price. Full details and particulars may be had by applying to Mr. J. A. Keates, 28, King Street, Liverpool.

ORGAN MUSIC for DISPOSAL, Cheap. List on application. Address, A. THISTLEWOOD, 4, Guest Street, Birmingham.

VIOLIN (AMATI). Price, £250. For particulars apply, first by letter, to O. X., 66, Earl's Court Road, Kensington.

JAMES CONACHER & SONS,

Organ Builders,

ALFRED STREET, PRINCESS STREET,

HUDDERSFIELD.

Specifications and Estimates free of charge.

VIOLINS.—FOR SALE, two fine Italian VIOLINS cheap, owner having no further use for them. Apply, I. David, 1, Prospect Place, Cotham Brow, Bristol.

35 CLASSICAL PIANOFORTE SOLOS, by the best Composers, clean and perfect, in a portfolio. Cost the late owner many pounds, will take 10s. Address, Mrs. M. NEWMAN, 51, Barr Street West, Birmingham.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing Class Tutor, 12th ed., 6d. each. D. Scholefield, Trinity Street, Huddersfield.

BY THE WATERS OF BABYLON

(PSALM 137)

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA.

COMPOSED BY

HERMANN GOETZ.

Op. 14 (Posthumous Works, No. 1).

THE ENGLISH VERSION ADAPTED BY THE REV. J. TROUTBECK, M.A.

Octavo, 1s. Vocal parts, 6d. each. Full score, 8s.

Orchestral parts, 9s.

London: NOVELLO, EWER and Co.

N C E N I A

(POEM BY SCHILLER)

FOR CHORUS AND ORCHESTRA

COMPOSED BY

HERMANN GOETZ.

THE ENGLISH VERSION BY THE REV. J. TROUTBECK, M.A.

Octavo, 1s. Chorus parts, 4d. each. Full score, 6s.

Orchestral parts, 7s.

London: NOVELLO, EWER and Co.

Just published.

THE SILVER CLOUD

A CANTATA FOR FEMALE VOICES

The words written by E. OXENFORD

THE MUSIC COMPOSED BY

FRANZ ABT.

Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15a) of the Composer

Octavo, paper cover, Four Shillings. Cloth, Six Shillings.

Tonic Sol-fa Edition, One Shilling.

London: NOVELLO, EWER and Co.

NOVELLO, EWER AND CO.'S MUSIC PRIMER

EDITED BY DR. STAINER.

THE VIOLIN

BY

BERTHOLD TOURS.

Price Two Shillings: in Paper Boards, Two Shillings and Sixpence.

LONDON: NOVELLO, EWER AND CO.

NEW AND COMPLETE EDITION
OF THE
ORIGINAL COMPOSITIONS

OF
ROBERT SCHUMANN

EDITED AND REVISED BY
CLARA SCHUMANN.

Messrs. Novello, Ewer and Co. have much pleasure in calling attention to the new and complete edition of Schumann's Works, edited by Madame Schumann, and about to be published by Messrs. Breitkopf and Härtel, of Leipzig. This is of course the first time it has been possible to obtain a complete edition of Schumann's Works, and it is perhaps unnecessary to point out the great advantage the edition will receive in being edited by Madame Schumann.

The first issue of the publication, containing—
Op. 9. Carnival
Op. 10. Phantasietücke
Op. 17. Phantasie
Op. 21. Novelletten
Is now ready, and may be had on application.
Prospectus post-free.

London: NOVELLO, EWER and Co.

Now ready.

NOVELLO, EWER AND CO.'S MUSIC PRIMERS.
Edited by DR. STAINER.

THE HARMONIUM

BY
KING HALL.

Two Shillings.

London: NOVELLO, EWER and Co.

NON NOBIS DOMINE

BEING THE BURDEN OF AN

ODE FOR A HOUSE-WARMING

SET TO MUSIC BY

JAMES SHAW.

Octavo, One Shilling.

London: NOVELLO, EWER and Co.

Just published.

JACK AND THE BEANSTALK

A COMIC CANTATA, BY
EDMUND ROGERS,

Composer of "The Bridal Lay," "Mass in D," &c., &c.
Price 3s. net.

Conductors and Secretaries of Choral Societies are requested to address all communications to the Composer, 4, Melrose Gardens, West Kensington Park, W.

London: WEEKES and Co., 16, Hanover Street, Regent Street, W.

SUNG BY MR. SANTLEY.

THE OLD GRENADIER

Words by EDWARD OXENFORD

COMPOSED BY

A. C. MACKENZIE.

Two Shillings, net.

London: NOVELLO, EWER and Co.

Just published.

LA LONTANANZA

ROMANZA COMPOSTA DA

G. ROSSINI.

Two Shillings, net.

This song is printed from the MS. left by the composer, and is now published for the first time.

London: NOVELLO, EWER and Co.

Just published.

GENREBILDER SIX PIECES FOR THE PIANOFORTE

COMPOSED BY

HERMANN GOETZ.

Op. 13.

Two Shillings and Sixpence, net.

London: NOVELLO, EWER and Co.

WORKS by JOHN HULLAH, LL.D.

PROFESSOR IN QUEEN'S COLLEGE AND IN BEDFORD COLLEGE,
LONDON.

WILHEM'S METHOD OF TEACHING SINGING, adapted to English Use; first published in 1840, and revised and reconstructed in 1849, under the sanction of the Committee of Council on Education.

The **MANUAL**, for the Use of Teachers and Pupils. Parts I. and II., price 2s. 6d. each; or, together, in cloth, 5s.

EXERCISES AND FIGURES contained in Parts I. and II. of the above. Books I. and II., price 8d. each. For the Use of Pupils only.

LARGE SHEETS containing the Figures only in Part I. of the above. Nos. 1 to 8, in a Parcel, price 6s.

LARGE SHEETS containing the Figures only in Part II. of the above. Nos. 41 to 52, in a Parcel, price 9s.

LARGE SHEETS containing the Exercises only in Part I. of the above. Nos. 9 to 40, in Four Parcels of Eight Sheets each, price 6s. per Parcel.

TIME and TUNE in the ELEMENTARY SCHOOL.

Crown 8vo, price 2s. 6d.
A New Work, Theoretical and Practical, embodying the results of many years' experience; among these the continued use of the Fixed or Immovable *Do*, but with the Sol-fa syllables inflected on a method based on the natural succession of vowel sounds.

EXERCISES AND FIGURES in "Time and Tune." Crown 8vo, 1s. sewed, or 1s. 2d. limp cloth; or in Two Parts, price 6d. each, sewed, or 8d. each, limp cloth.

The **CHROMATIC SCALE**, with the Inflected Syllables used in "Time and Tune," on a Large Sheet, price 1s. 6d.

The same on a Card, price One Penny.

EXERCISES for the CULTIVATION of the VOICE, Contralto and Bass.

Price 2s. 6d.
RUDIMENTS of MUSICAL GRAMMAR. Royal 8vo, price 3s.

NOTATION. Brief Directions concerning the Choice, and Adjustment and formation by Hand of the Characters constituting the Musical Alphabet. Price 6d.

A SHORT TREATISE on the STAVE.

Price 2s.
A GRAMMAR of MUSICAL HARMONY. Royal 8vo, price 3s.; or in Two Parts, price 1s. 6d. each.

EXERCISES to the above. 1s.

A GRAMMAR of COUNTERPOINT.

Part I., price 2s. 8d.
HYMNS for the YOUNG. Set to Music. Royal 8vo, price 8d.

SCHOOL SONGS for Two or Three Voices.

Two Books, price 6d. each.

INFANT SCHOOL SONGS.

Price 6d.
LECTURES on the HISTORY of MODERN MUSIC, delivered at the Royal Institution. Second Edition. 8vo, 8s. 6d.

LECTURES on the TRANSITION PERIOD of MUSICAL HISTORY, delivered at the Royal Institution. Second Edition. 8vo, 10s. 6d.

LONDON: LONGMANS AND CO.

SONGS BY GEO. C. MARTIN.

LITTLE MARY	s. d.
MY SAILOR LOVE (sung by Miss Mary Davies)	net 1 6
O MY LOVE, MY LOVE	" 2 0
London: NOVELLO, EWER and Co.	" 1 6

Price 2s. net.

NEW SONG

THE COMING YEAR

WORDS BY DEAN ALFORD.

MUSIC BY GABRIEL DAVIS.

OPINIONS OF THE PRESS.

"It would be difficult to find words better suited to musical treatment than those by the late Dean of Canterbury. Mrs. Davis has evidently studied them well, and shown considerable merit."—*Orchestra*.

"First in the rank is 'The Coming Year,' the touching words by Dean Alford, the appropriate music by Gabriel Davis."—*Graphic*.

The beautiful words of this song were written shortly before the death of the late lamented Dean of Canterbury.

London: NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

BEEHÖVEN.—Fantasia for Piano, Chorus, and Orchestra. s. d.	
Op. 80. Arranged for two Pianos, four hands, by H. v. Bülow	20 0
BOHM, TH.—Fantasia on a Sonata of Hummel for Flute and Piano	3 0
BRÜLL, I.—Serenade for Orchestra. Op. 36.	
Full score	7 0
Orchestral parts	15 0
Piano Duet	8 0
BÜLOW, H.—Drei Schottische Volkslieder for Voice and Piano, with German and English words	3 0
BUNGERT, A.—Two Canons, arranged for Harmonium or Organ	2 0
COSSMANN, B.—Traumgesicht. A Vision for Violoncello and Piano	3 6
DONIZETTI.—Overture to "La Fille du Régiment," arranged for Piano Duet, Violin, Flute, and Cello, ad lib.	7 0
Ditto, arranged for Piano Duet, Violin, and Cello	6 0
GOBBARTS, L.—A toute Vapeur. Galop brillant for two Pianos, eight hands. Op. 126	8 0
GOLDMARK, CH.—Overture to "Penthesilea," for Orchestra. Op. 31. Full score	6 0
Orchestral parts	12 0
Lieder aus dem wilden Jäger, for Mezzo-Soprano and Piano. Op. 32. Books 1 and 2	5 0
GUILMANT, A.—L'Organiste pratique. Pieces for Organ or Harmonium. Book 7	3 0
HAYDN, J.—God preserve the Emperor. Variations arranged for Organ by Lux	3 0
HOM, C. TH.—Fifty melodious Exercises for the Violin net	0 0
KLEFFEL, A.—Italian Nights. Six pieces for Piano Duet. Op. 28	0 0
Short Suite for Pianoforte. Op. 29	5 0
LISZT, F.—Orpheus. Symphonic Poem. Orchestral Parts	10 0
MEHNELSSOHN.—Two Lieder ohne Worte. Arranged for small Orchestra. Parts	8 0
NICODÉ, J. L.—Marie Stuart. A Symphonic Poem. Op. 4. Full score	13 0
Orchestral parts	24 0
Sonata in F minor, for Pianoforte. Op. 19	10 0
RHEINBERGER, JOS.—Cantus Missæ, for eight Voices. Score	12 0
SCHUMACHER, P.—Funeral March, for Orchestra. Op. 10. Piano Duet	4 6
SGAMBATI, G.—Quintett, in F minor, for Piano, two Violins, Alto, and Cello. Op. 4	24 0
SUPPE, F.—Easy Waltz on motifs from the Overture to "Poet and Peasant," for Pianoforte	2 0
VOLKMAN, Second Symphony. Op. 53. Arranged for Piano Duet	10 6
WAGNER, R.—Parsifal. A Festival Drama, translated into English by H. L. and F. CORDER. Libretto, paper	1 0
bound	2 0
WERMANN, O.—Psalm 100, for Double Chorus and Solos. Score and parts	12 0
Vater unser, for Solo Voices and Chorus	3 0
WILFORD, A.—Twelve Exercises for Pianoforte	4 0

Sold at half-price unless marked net.

LONDON: NOVELLO, EWER AND CO.

"Aus den Concertprogrammen,"

VON

HANS VON BÜLOW.

No.		s. d.
1.	BACH, J. L.—Suite, E major	3 0
2.	BACH, J. S.—Fantasia, C minor	1 0
3.	BEEHÖVEN.—Sonata quasi una Fantasia, C sharp minor. Op. 27, No. 2.	4 0
4.	SCARLATTI.—Cat's Fugue	3 0
5.	BEEHÖVEN.—Sonata, A flat major. Op. 26	5 0
6.	HAYDN.—Fantasia, C major	3 0
7.	FELD, J.—Rondo, E flat major	3 0
8.	BEEHÖVEN.—Thirty-two Variations, C minor	4 0
9.	HANDEL.—Gigue, G minor	3 0
10.	BEEHÖVEN.—Sonata pathétique, C minor. Op. 13	5 0
11.	SCHUBERT, F.—Impromptu. Op. 90, No. 3	3 0
12.	MEHNELSSOHN.—Capriccio. Op. 5	4 0
13.	WEBER.—Memento Capriccioso	3 0

Sold at half-price.

Nos. 1—5, in One Volume, bound in cloth	7 6
" 6—10, in One Volume, bound in cloth	7 6

LONDON: NOVELLO, EWER AND CO.

Marches for Harmonium & Piano.

BEEHÖVEN.—Funeral March from the Eroica Symphony. Arranged by Lick	s. d.
BERLIOZ, H.—Marche hongroise from "La Damnation de Faust." Arranged by A. Guilmant	6 6
GOUNOD, CH.—Marche Solennelle	2 6
GUILMANT, A.—Marche Triomphale. Op. 34	3 9
LEYBACH, J.—Prière d'Armes. Marche Militaire	2 6
Souvenirs et Regrets. Marche Funèbre	2 6
WESTBROOK, W. J.—March in E flat	1 6

LONDON: NOVELLO, EWER AND CO.

RICORDI,
OF MILAN.

ITALIAN MUSIC,

265, REGENT STREET, LONDON, W., 265.

Where, besides his own Publications, which have reached the unprecedented number of 50,000, may be found the newest and best works of sacred and secular music published in Italy.

BEST'S (W. T.)

NEW ARRANGEMENTS OF ORGAN COMPOSITIONS

by GIOVANNI MORANDI.

46294.	No. 1. Andante in G major	s. d.
46295.	" 2. Adagio in D major	3 0
46296.	" 3. Allegretto Vivace in A minor	5 0
46297.	" 4. Marcia in F major	3 0
46298.	" 5. Overture in E minor	5 0
46299.	" 6. Andante in E major	3 0
46300.	" 7. Allegro Vivace in A minor	4 0
46301.	" 8. Andante in G major	4 0
46302.	" 9. Overture in E minor	5 0
	Ditto, complete	net 12 0

FUMAGALLI'S (POLIBIO),

Professor, Conservatorio, Milan,

CONCERT PIECES FOR THE ORGAN.

46139.	No. 1. Ripieno in E major	s. d.
46140.	" 2. Preludio and Adagio	2 0
46141.	" 3. [A—Studio] [B—Scherzino]	4 0
46142.	" 4. Melodia affettuosa	2 6
46143.	" 5. Short Fantasia in E major	4 0
46144.	" 6. Marcia Villeresca, in E major	4 0
	Ditto, complete	net 12 0

Extract Lists and Catalogues of Vocal and Instrumental Music of every description, including Operas, Illustrated Present Books and Albums, Methods, Theoretical Works, &c., may be had post-free.

ALL SHEET MUSIC POST-FREE FOR HALF-PRICE.

SELECTIONS SENT OUT ON APPROVAL.

Volumes Suitable for Presents

IN AUGENER & CO.'S EDITION.

E. PAUER'S FAVOURITE COLLECTIONS OF
CLASSICAL PIANOFORTE MUSIC.

(QUARTO SIZE.)

OLD ENGLISH COMPOSERS for the Virginals and Harpsichord. (William Byrd, Dr. John Bull, Orlando Gibbons, net. Dr. John Blow, Henry Purcell, and Dr. Thomas Augustine Arne. Revised and Edited by E. PAUER. With portrait of Purcell, &c. (205 pp.) Elegantly bound

SUNDAY MUSIC. A Collection of 100 Short Pieces extracted from the Sacred Vocal and Instrumental Works of the most celebrated Composers. Selected, Arranged and Revised. With Illustrations, &c., &c. (170 pp.) In blue paper cover

Or in three Parts, each

The same, elegantly bound

THE CLASSIC COMPANION. A Collection of easy and moderately difficult Pieces from the Works of the most celebrated Composers of the 17th and 18th Centuries. Vols. I. and II., in paper cover, each

Or elegantly bound. Vols. I. and II., each

THE FAMILY GIFT BOOK. A Collection of 222 Pianoforte Pieces, comprising Christmas Music, Pastorals, Hunting Songs, &c., many of them composed for this work. With Illustrations. (475 pp.) Elegantly bound

THE CHILDREN'S CLASSICS. Short Pieces for Pianoforte. Selected, Arranged (without octaves), Fingered, and Revised by E. PAUER. Quarto size. In blue paper cover, each vol.

net, 3s.; or, bound, each vol.

The Children's Bach (32 Solos, 4 Duets), with Portrait and Biography.

The Children's Beethoven (50 Solos, 6 Duets), with Illustrated Biography.

The Children's Handel (30 Solos, 6 Duets), with Illustrated Biography.

The Children's Haydn (24 Solos, 6 Duets), with Illustrated Biography.

The Children's Mendelssohn (30 Solos, 6 Duets), with ditto.

The Children's Mozart (30 Solos, 6 Duets), with Illustrated Biography.

The Children's Schumann (35 Solos, 4 Duets), with Portrait, advice, &c.

The Children's Weber (30 Solos, 6 Duets), with Illustrated Biography.

THE CHILDREN'S MUSICAL SCRAP-BOOK. 100 Short Pianoforte Pieces (by various Classical Composers)

The same, bound in cloth

MUSICAL PASTIME FOR THE YOUNG. 36 Short and Easy, Characteristic and National Pieces (in the Treble Clef, without Octaves). Composed, &c., by E. PAUER

The same, bound in cloth

LONDON: AUGENER & CO., 85, NEWGATE STREET, E.C.; FOUBERT'S PLACE, REGENT STREET; AND 81, REGENT STREET, W.

NEW MUSICAL PUBLICATIONS

BY
J. CURWEN & SONS, 8, WARWICK LANE, E.C.SHORT ANTHEMS
FOR CHOIRS AND CONGREGATIONSEDITED BY J. SPENCER CURWEN,
Associate of the Royal Academy of Music.

Published this day, in Staff Notation or Tonic Sol-fa, cloth, 1s.

In ordering, please specify which notation is required. The following composers have specially written Anthems for this work: E. J. Hopkins, J. L. Hatton (2), G. B. Allen (3), J. Langran (2), Sir George Elvey (2), James Vaughan, W. H. Birch, and the Editor. The Collection also includes Anthems by Sir John Goss, Professor Macfarren, W. Smallwood, &c. The preface explains the aim and character of the work. It says: "This collection aims at combining musical simplicity with modern harmony and modern forms of musical expression. It seeks to avoid commonplace, and yet to present music which average choirs, and congregations of rather more than average musical culture, can freely unite in. Anthems which satisfy these conditions are few and hard to find. The Editor has enjoyed the help of a number of composers, who have tied themselves most carefully to the conditions which he laid down. He has also selected Anthems in the same style from various sources."

CONTENTS.

Acquaint thyself with God	...	E. J. HOPKINS.
Be merciful unto me, O God	...	W. SMALLWOOD.
Come unto Me	...	J. L. HATTON.
Enter not into judgment	...	W. H. BIRCH.
Hear me when I call	...	G. A. MACFARREN.
Hear, O Lord	...	Sir J. GOSS.
I will lay me down in peace	...	J. VAUGHAN.
I will love Thee, O Lord	...	W. H. BIRCH.
If ye then be risen with Christ	...	W. SMALLWOOD.
Know, therefore, that the Lord	...	J. L. HATTON.
Let not your heart be troubled	...	W. H. BIRCH.
O come, let us worship	...	G. B. ALLEN.
O God, the Rock of Ages	...	G. B. ALLEN.
O that I knew	...	EDITOR.
O worship the Lord	...	Sir GEORGE ELVEY.
Praise the Lord	...	G. B. ALLEN.
Send your hearts	...	J. VAUGHAN.
Sanctus	...	EDITOR.
Sing unto the Lord	...	Sir GEORGE ELVEY.
The Lord is King	...	J. LANGRAN.
The path of the just	...	G. B. ALLEN.
The sacrifices of God	...	W. SMALLWOOD.
The sacrifices of God	...	T. CRAMPTON.
They that wait upon the Lord	...	J. LANGRAN.
	...	Sir GEORGE ELVEY.

PHOTOGRAPHS OF COMPOSERS.

G. A. MACFARREN,
ARTHUR SULLIVAN,
JOHN HULLAH,
CHARLES GOUNOD,
JOSEPH BARNEY,
Sir J. BENEDICT,
Sir JOHN GOSS,
HENRY LESLIE.

CIRO PINSUTI,
EBENEZER PROUT,
BRINLEY RICHARDS,
WALTER MACFARREN,
DR. STAINER,
HENRY SMART,
J. L. HATTON.

One Shilling each, post-free, carte-de-visite size. Special terms to the musical profession.

THE HARMONY-PLAYER, FOR
THE HARMONIUM

By JOHN CURWEN,

ASSISTED BY

HENRY FISHER, Mus. Doc., and GEORGE OAKEY, Mus. Bac.
In wrapper, price 1s. 6d.

This work has already done good service in a Tonic Sol-fa edition, and a Staff Notation edition is published this day in response to general request. The plan of the work, which is altogether novel, will be seen by the following quotation from the preface: "A new art of fingering has of late years come into use, which may be called 'phrase fingering,' in which the player looks forward and studies the compass and other peculiarities of the harmonic phrase before him, and adapts his fingering to its wants. This book concerns itself chiefly with 'phrase fingering,' and endeavours to reduce it to rule, and to show the pupils how to apply those rules. I think that elementary composition may follow very quickly after the mechanical difficulties of a finger-board instrument are conquered, but until then I think it is enough for the pupil to know, by the sound, what chords his fingers are playing. And it is right that pupils should enjoy hearing chords and chord progressions as soon as possible. The ear helps the fingers, and familiarising itself with the chords and chord progressions which have to be played. Intelligence helps work. 'Intelligent handling,' says Mr. Scott Russell, 'makes even the navy's spade move quicker better.' It wonderfully adds to the pleasure of the learner, and, therefore, Mr. Herbert Spencer teaches, is a prime element in all fruitful learning, because pleasurable impressions are the deepest." Please order the Staff Notation edition.

LONDON: J. CURWEN & SONS, 8, WARWICK LANE, E.C.

THE HARMONIUM ALBUM

(STAFF NOTATION), PUBLISHED THIS DAY.

Vols. I. and II., in wrapper, 2s. each; or the two volumes in one, cloth, gilt, 5s.

Vol. I. contains 64, and Vol. II. 62 pieces, all of which are new.

The preface says: "This collection embraces a large variety of style, but it has been made with a constant view to the nature and character of the harmonium. Existing collections of harmonium music are too much filled with the heavy four-part harmony of anthems, oratorio choruses, hymn-tunes, or part-songs. This massive harmony is suitable for the organ, but on the harmonium its effect is windy and very monotonous. In the following pages there is not a single composition of this sort. The pieces have all been written or arranged for the instrument, and speaking generally, they give more prominence to melody than to harmony. Thick chords are avoided, and the ear is relieved by melodic phrases answering one another in the various parts, or by softly accompanied melodies in which there is scope for the delicate effects of the expression stop. These Voluntaries may be played on the organ, or the harmonium with pedals, in which case the indication of the pedal, which is given in some of the pieces, will be found useful. The Voluntaries are also available for the American organ. This instrument differs from the harmonium in having no expression stop, and in the place of the break. The bass is also less prominent. The player will easily see how to adapt the registering to the capabilities of his instrument."

POPULAR CANTATAS.

The following Cantatas, sacred and secular, are recommended to Choral Societies, Church Choirs, Sunday School Choirs, &c. They supply melodious and simple music, full of interest and point, yet within the capacity of ordinary singers. Almost any choir may attempt them, and they supply the want of those who wish to sing something more than hymn-tunes, and yet are not ready for the difficulties of high-class music. The large and steadily increasing sale is the best proof of the value of these works. Several are edited with new accompaniments by HENRY FISHER, Esq., Mus. Doc.

SACRED AND DEVOTIONAL.

ESTHER, THE BEAUTIFUL QUEEN, by BRADBURY, 2s. 6d.
Tonic Sol-fa, 8d.
THE GRIM FATHERS, by ROOT, 2s. Tonic Sol-fa, 6d.
BELSHAZZAR'S FEAST, by ROOT, 2s. 6d. Tonic Sol-fa, 8d.
DANIEL, by ROOT and BRADBURY, 2s. 6d. Tonic Sol-fa, 9d.
THE BLESSING OF THE CHILDREN, by LAHEE, 1s. Tonic Sol-fa, 6d.

SECULAR.

THE PICNIC, by J. R. THOMAS, 1s. Tonic Sol-fa, 4d.
THE FLOWER QUEEN, by ROOT, 2s. 6d. Tonic Sol-fa, 6d. (For Ladies' voices.)
THE HAYMAKERS, by ROOT, 4s. Tonic Sol-fa, 1s.
THE BURNING SHIP, by BAKER, 2s. Tonic Sol-fa, 6d.
COUNTRY LIFE, by E. F. RIMBAULT, L.L.D., 2s. 6d. Tonic Sol-fa, 8d.
THE WRECK OF THE ARGOSY, by W. H. BIRCH, 3s. Tonic Sol-fa, 8d.

POPULAR CHORUSES.

THE CHORAL HANDBOOK (STAFF NOTATION).

Thirty-three numbers now published, price 1d. or 3d., according to size.
Sacred and Secular Choruses, Glee, Part-songs, Quartets, &c. Full list sent gratis and post-free to any address on receipt of post-card.

MONTHLY JOURNAL OF MUSICAL
PROGRESS.

THE TONIC SOL-FA REPORTER

EDITED BY

JOHN CURWEN and J. SPENCER CURWEN.

Published on the 1st of every month, price 1d., containing eight pages of music and twenty-four of letterpress.
Annual Subscription, post-free, 1s. 6d.

The Reporter appeals to and is increasingly read by all persons interested in the social, religious, and educational purposes of music, whether they adopt the Tonic Sol-fa system or not. It is also the Organ of the Tonic Sol-fa Movement. Each number has articles of general musical interest. Mr. Ebenezer Prout, the well-known musical critic, writes in the Academy of a recent yearly volume: "In addition to the details of Sol-fa classes, concerts, &c. the Reporter contains a large number of interesting papers on musical subjects, and in the literary value of its articles may compare favourably with many of its more ambitious contemporaries."

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC, JANUARY 7, 8, & 9, 1880.

All names and entrance-fees for the undermentioned Examinations must be sent to the Secretary, at the College (61, Weymouth Street, Portland Place, W.).

1. Diplomas of Licentiate in Music and Associate in Music.
2. Higher Musical Certificates for Women (Harmony, Counterpoint, General Musical Knowledge, Solo Singing, Pianoforte, Organ, Harmonium, &c.).
3. Special Certificates for Technical Skill (Harmony, Counterpoint, Instrumentation, Solo Singing, Pianoforte, Organ, Harmonium, Orchestral Instruments, &c.).

Candidates may sit for any one or more subjects in Nos. 2 and 3, at their option.

The Theoretical Examinations will be held simultaneously in London, Manchester, Dublin, Newcastle-on-Tyne, and Bristol. The Vocal and Instrumental Examinations will be held in London only.

Further particulars may be had on application.

The NEW TERM will commence on MONDAY, January 12, 1880. Students can be received the same evening, or on any other day before or after the 12th, and forms of application may be obtained of the Secretary.

CLASSES AND LECTURES FOR THE ACADEMICAL YEAR 1879-80.

FACULTY OF MUSIC.

SUBJECT.	PROFESSOR.
I. Harmony	Professor J. GORDON SAUNDERS, Mus. D.
II. Counterpoint, Canon, and Fugue	Professor W. J. WESTEROOK, Mus. D.
III. Form in Musical Composition	E. H. TURPIN, L. Mus.
IV. Orchestration	THE WARDEN.
V. Musical History	THE WARDEN.
VI. Harmony Class (Ladies)	
VII. Counterpoint Class (Ladies)	HUMPHREY J. STARK, B. Mus.
VIII. Physiology of Vocal Organs and of the Ear	LENNOX BROWNE, F.R.C.S. Ed., and LLEWELYN THOMAS, M.D.
IX. Organ	W. S. HOYTE, L. Mus.
X. Pianoforte	BRADBURY TURNER, Mus. B., M.R.A. Mus., and E. SILAS.
XI. Harmonium	KING HALL.
XII. Solo Singing	J. C. BRUTHIN, A.R.A. Mus., ENRICO NAPPI, and WALLACE WELLS.
XIII. Violin	L. SZCZEPANOWSKI.
XIV. Violoncello	EDMUND WOOLHOUSE.
XV. Flute	J. RADCLIFF, M.R.A. Mus.
XVI. Harp	J. CHESHIRE, M.R.A. Mus.
XVII. Class-Singing	Prof. W. J. WESTEROOK, Mus. D.
XVIII. Choir Management	B. AGUTTER, Mus. B.
XIX. String Quartett Practice	HENRY HOLMES.
XX. Extemporaneous Playing	E. SILAS.
XXI. Figured Bass Playing, &c.	H. J. STARK, B. Mus.

* * Each Student receives individual instruction.

TRINITY COLLEGE PHYSIOLOGICAL SCHOOL

IN CONNECTION WITH THE

CENTRAL LONDON THROAT AND EAR HOSPITAL.

President: The Rev. THE WARDEN.

Lecturers:

LENNOX BROWNE, F.R.C.S. Ed.; LLEWELYN THOMAS, M.D.

The Council of the College have, with the concurrence of the Committee of the above Hospital, made arrangements for systematic courses of lectures to be delivered partly at the College and partly at the Hospital by the two senior medical officers—Mr. Lennox Browne and Dr. Llewelyn Thomas—on the Anatomy, Physiology, and Hygiene of the Organs of Voice and Hearing in relation to the art of Music.

The complete course will consist of ten lectures.

Practical demonstrations will be given at the Hospital on patients specially selected by the Lecturers from among the 4,000 who annually attend that Institution.

Attendance on this course will be compulsory in certain prescribed cases. Proficiency will be tested by a written paper, and rewarded by a Silver Medal (to be given by the Lecturers), for the best paper, and a limited number of Certificates of Merit, to be conferred by the College on the recommendation of the Lecturers.

Fee for the complete course, Two Guineas.

TEMPORARY BUILDING.

The College is situate at 61, Weymouth Street, Portland Place, W., and is easily accessible from the Baker Street and Portland Road Stations of the Metropolitan Railway, or by omnibuses passing the corner of Weymouth Street. The building is at the corner of Little Marylebone Street.

EXAMINATIONS.

The Classes and Lectures are intended as a preparation for the Public Examinations at the Universities, and for the Examinations of the College. Students preparing for any of the above Examinations may obtain special advice and assistance from the Warden or the Dean of the Musical Faculty.

All postal communications respecting Classes should be addressed—

THE SECRETARY, TRINITY COLLEGE, LONDON, W.

N.B.—The COLLEGE CALENDAR for 1879-80 (considerably enlarged), price 2s. 6d., containing full particulars of the Classes and Lectures and Public Examinations of the College, may now be had on application to the Secretary.

NEW AND IMPORTANT VOLUME OF MUSIC.

TENNYSON'S SONGS SET TO MUSIC

BY VARIOUS COMPOSERS.

EDITED BY W. G. CUSINS.

DEDICATED BY EXPRESS PERMISSION TO HER MAJESTY THE QUEEN.

Cloth extra, gilt leaves, price 21s. 1. or in half morocco, price 25s.

"This sumptuous volume contains forty-five songs by the Poet Laureate, the settings of thirty-five being new, and composed expressly for the work. . . . The songs are worthy of the distinguished names of the musicians. The book is a handsome quarto, and a more suitable Christmas present for persons of musical proclivities could not be desired."—*Academy*.

"An important and eminently seasonable production. . . . The list of contributors comprises some of the most celebrated English and foreign musicians. . . . This tastefully bound volume cannot be too strongly recommended to lovers of artistic song."—*Pall Mall Gazette*. C. KEGAN PAUL and Co., 1, Paternoster Square.

Now ready.

THE CHRISTMAS BOOK

OF

Little Songs for Young Singers

BY J. F. LORRAINE

Containing

FIFTY-ONE NURSERY RHYMES (OLD AND NEW)

SET TO NEW MUSIC.

Elegantly bound in cloth, gilt edges, price 5s.

Will be found a handsome and suitable present for Christmas.

London: NOVELLO, EWER and Co.

NEW EDITION, CAREFULLY REVISED.

MENDELSSOHN'S SYMPHONIES

In One Volume, folio size, handsomely bound in cloth, gilt edges. Price, Solo, 12s.; Duet, 15s.

- Op. 11. First Symphony.
- " 52. Second Symphony (Lobgesang).
- " 56. Third Symphony (Scotch).
- " 90. Fourth Symphony (Italian).
- " 107. Fifth Symphony (Reformation).

London: NOVELLO, EWER and Co.

NEW EDITION, CAREFULLY REVISED.

MENDELSSOHN'S OVERTURE

In One Volume, folio size, handsomely bound in cloth, gilt edges. Price, Solo, 12s.; Duet, 15s.

- Op. 10. Marriage of Camacho.
- " 21. Midsummer Night's Dream.
- " 24. Military Band.
- " 26. Hebrides.
- " 27. A Calm Sea.
- " 32. Melusine.
- Op. 36. St. Paul.
- " 60. Walpurgis Night.
- " 70. Elijah.
- " 74. Athalia.
- " 89. Son and Stranger.
- " 95. Ruy Blas.
- " 101. Trumpet.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1880.

CHORAL ASSOCIATION.

By J. POWELL METCALFE.

"Does the result pay for the toil and bother? Is the game worth the candle?" Such thought must ever and anon be thrusting itself on the mind of him who undertakes the work of improving choirs by association. At the outset then it will be well to take stock of the real and substantial benefits that accrue from Choral Association; benefits no less real and substantial because gradual in development. But first let us be quite sure that we set before us the improvement of our choirs for the better rendering of their home services as the first and chief, not the only, end and aim of our Association. Once for all let us accept the truth that the right aim of Choral Association can never be display—church or out of church; its purpose cannot be to give opportunity to this or that choir to show off its cassocks and surplices, or what it may fancy is its superior skill. Nor even can it be for the general display of a grand service, though it may tend to show life and movement in the church; nor, again, can its aim be to supply occasion for pleasant outings to choirs and their hangers-on, and so to act as bait to catch new members that will assuredly turn out more for show than use.

No—let us repeat it—the rightful aim of Choral Association is the improvement of choirs. And in any ways does it tend to bring about this improvement.

It is the most potent and at the same time the most painful specific against that darling vice of choirs, conceit. It strikes at the very root of that common choral fallacy, that all that is right, and good, and true is summed up in the little phrase, "what we do." It shows other choirs existing as choirs with other uses, which said uses—some of them—may possibly in time turn out worthy of mention.

Then, "as iron sharpeneth iron," so does association brace up the flagging choir. "The men won't come to practice!" This is the cry of every choir-leader: but they will come to practice if they have got the festival book in hand with its new tunes and anthem that will "want a deal of getting-up," especially if their neighbours from B., and C., and D., are coming a week after next to meet the precentor with A. Well, and the choir of B. has been hard at work a week ago, and it won't do to be behind B.—that it can't. And then should the choir of A. or B., or C. or D. be a really good choir, what an advantage will the united rehearsal be to the others. The best choir-master breathing can never give so useful a lesson as can the better choir to the worse, by the mere act of singing together with it; and well indeed would it be if better choirs would realise their power and good and improve their talent to their neighbour's profit, instead of meanly holding aloof from contact, maliciously mistrusting their own power in fear of being mistaught by the worse.

But not one word let us say against the better choir; for, truth to say, experience teaches that it is the better choir that as a rule is the readiest to associate. It might almost be said that such readiness to associate is of itself proof of proficiency; for, as it may seem, it is the case, that those who would in reality gain the most by association are just those who most obstinately hold back from united choral action.

The great mass of the non-associating is made up of choirs under the sole direction of the schoolmaster, and choirs where the ladies of the parsonage hold rule.

In the first case it is usually the total ignorance of music on the part of all the inmates of the parsonage that throws the reins of government into the hands of the schoolmaster, and he—not unnaturally and, from his point of view, most wisely—is unwilling to submit his qualifications to hold those reins to the test of association. In his own little village choir he is the cream of cream; he has certain reasons, no doubt exceedingly good, for thinking it within the range of possibility that, if mixed up with others, he might not rise, creamwise, to the surface; and so no association for him or the choir he reigns over. In the second case the good parson is, and never tires of telling you that he is, fully satisfied with the church-music supplied through the instrumentality of his wife or daughters. There is certainly something touching in the husband or father feeling, and owning to feel, that all music in his church must thus begin and end with his dear wife or daughters; but it is to be feared that some of the coarser and more matter-of-fact of the world will pronounce it somewhat hard on those who worship in that church. Perhaps it is not quite fair, after all, to lay the whole blame in every case on the husband or father. Let it be at once most heartily acknowledged that for earnest self-sacrificing choral work that knows no halting or weariness, for watchful tact and purpose that draws forth all true work from others, the Christian lady stands alone. Let it be acknowledged with deepest satisfaction how great is the number of such ladies who are at work with our choirs actuated by the highest and purest motives, thankfully accepting the aid and help of the sympathy association can alone supply. Grant all this, and we must ungallantly ask it, to be also granted, that for solid uncompromising opposition to all improvement by association or otherwise, without a rival, sometimes stands the lady who looks after her own choir. Every suggestion of change—improvement must not be hinted at—in the order established by her is met with a kindly smile of pity, as if there were some divine strain of melody, that she knew of and you did not, lying hid beneath the uncouth sounds she permits to pass under the name of choir-singing. Be on your guard; you must not interfere by the most distant suggestion, or you will lose all her goodwill and respect.

Yet one word more before we proceed to detail. Let us distinctly set before us that true Choral Association seeks to do its work by its own powers. It does not, rather it need not necessarily by any means, undertake to supply teaching to choirs. Its special object is, not itself to teach, but to foster and help, and give interest and heart, to home-teaching. No doubt most choral unions do make the supply of lessons by accredited choirmasters a part of their system; and, so doing, involve themselves in endless difficulties, and troubles, and expenses, which do not necessarily belong to the work.

There can, of course, be not one word to say against a certain number of choirs agreeing to employ the services of one teacher. Nor can it be otherwise than well that a choral union should be able to recommend a trustworthy choir-master to any choir that finds its home-teaching power unequal to the task of preparation for the forthcoming festival; but this should be considered rather as outside the province of the Union. What is wanted is not direct teaching, but the communication of the one way, one tempo, one style, that will be used at the contemplated service by the proposed conductor of that

service; and one way, one *tempo*, one style, all must acknowledge must prevail in any associated service. And this may be best effected thus. As soon as the book is in hand, let the home choir-teachers meet the conductor at convenient time and place, and under him get up the service in the one uniform way to be adopted. Let this then be passed on to the several choirs by their teacher thus instructed; and as the festival day draws on, the conductor will rehearse the choirs in groups of not less than three, and so ensure that the needful uniformity is duly imparted. If the conductor duly comprehends the hot coals he will have to tread amongst, he will never cease to reiterate, "I do not come to teach, I come to convey the use of the festival day; for that service alone am I preparing you, so do not let me interfere or influence your usual style."

Now this conductor—let us give him the more dignified title of precentor—this precentor must be the heart of the whole work, whether the union be large or small. There is no fact that experience more clearly demonstrates than this, that the only form of government that will keep Choral Associations alive, when the first blush of novelty is passed, is the autocratic. As far at least as the music goes the precentor must be irresponsible dictator: he must appoint the music to be sung, left to himself to take counsel whence he may think fit; he must decide the way in which it shall be sung—if wise in his generation, adjusting to a certain extent to the more general use of the district. To place such matters in the hands of a committee is simply to court deadlock, and to set a trap for dissension and angry feeling.

It is a real work that has to be done, a work that the ordinary committee opinion-giving will only clog and hinder. Let those who would really help the cause at once accept the fact that criticism and barren opinion will only do harm, and let them set themselves to find some special and clearly defined part of the work into which they may throw their energy and heart and so help to the successful whole.

And now to the question of direct organisation. "Let us appoint a comprehensive committee, set down a good list of vice-patrons, name our various secretaries, advertise for one or more choirmasters, offering good salaries, give them a roving commission to teach choirs, and—after the first flash of novelty, die out." No, indeed, real work that will stand is not to be done with such airy generality as this. True choral organisation has no such Minerva birth, at any rate; like most other things it can only have a small beginning. The writer of this paper has often and often again received letters from various quarters far and near running thus: "Two or three of us are desirous of improving the choirs of our neighbourhood by starting a Choral Union; can you give us any suggestions to aid us in the work?"

Here, in the desire of two or three earnest men, is the true unit of choral organisation—small truly, but of right purpose—that may ultimately leaven a whole diocese. Let me, by answering my correspondents, show how this leavening may come about.

The first step will be to decide upon the precentor. It may happen that the services of an amateur, lay or clerical, of acknowledged competency, and with time and inclination for the work, may be had. For very many reasons such amateur is the fittest for the post; and his fitness is increased fourfold if he be blessed with a wife who can aid him at his visit with her voice or at the keys.

One of these reasons is the very reason that will make the home choirmaster of any of the associated choirs the least fit for the office. One home choirmaster will most assuredly kick at a brother home

choirmaster being, as he will consider it, placed over him; the amateur especially, if accompanied by his wife, will stand distinct and separate, and outside these jealousies.

If the services of an amateur cannot be secured, then let a choirman be engaged from the choir of the cathedral or other church where the service is of acknowledged excellence; and let him be given to understand that he will be expected to sing with the choirs when he meets them, not merely criticise—least of all, take the accompanist's place.

One advantage of having the amateur as precentor is that he will, if he be of the right stuff, undertake all correspondence and manage all the business. If a choirman be appointed, it will be necessary to have a secretary for this work—an incumbent of a small cure, or other unpaid worker with time and inclination; and it will be for him to arrange and attend in person, to strengthen the precentor's hands, all the meetings of home choir-teachers and rehearsals of associated choirs, and to take the general management of all matters non-musical connected with festival services.

It would be found very advisable—rather, it may be said, necessary—that the secretary should also be treasurer, and have the management and control of all money matters connected with the work. It will be found in practice that to divide the offices will double rather than halve the work.

And this brings us to that most important matter, the funds. The absolute necessity for economy cannot be too strongly impressed upon those who undertake the management of choral unions.

Even for home operations there are very few choirs that do not know the pinchings of want: impecuniosity is apparently their normal condition. It is difficult enough to raise the money, except from the parson's own pocket, for the music and books necessary for current use, so that substantial subscriptions from choirs associating must not be thought of; and it will be found in practice that it is most difficult to enforce even a light subscription from every choir—indeed, the collecting of choir subscriptions is the most annoying and unpleasant duty that falls to the choral-worker's lot.

Nor can the general subscription list be regarded as a reliable, or even legitimate, source of revenue. It must be borne in mind that every subscription must come out of some parish or other. That parish, doubtless, would be only too glad of the £1 towards its own choir expenses, especially towards the expenses of the coming festival day, if it be associated; and it will assuredly look upon the treasurer running off with that £1 with much the same feeling as the keeper views the dirty shooting-coat with swollen pockets disappearing at the other side of the squire's covert. Instead of subscriptions—that is, as a regular system—it would be well to rely for needful income upon (1) the collections after festival services, (2) the money made by the sale of the service-book to the congregation, and (3) the profit on the books and music supplied to the associated choirs; and with strict economy the funds thus raised will be found sufficient. And one grand—nay, the grand—cause of useless expense will be at once cut off if the professional precentor be paid, not by salary, but by the lesson, and that lesson alone given by arrangement with the secretary, who will thus be enabled to adjust the money so spent to the probable receipts. Let the terms be liberal as the duties required may well demand; but let the price of the lesson, be what it may, be considered to cover all expenses whatsoever.

Let us here have a few words on the precentor's special duties. Now though, as we have said before,

It is no place of his directly to interfere with home uses, it is his place—his special place—to set himself stoutly to work to combat what may be termed home faults and home vices, those faults and vices that seem to come naturally of those needful never-ceasing home practices, namely, slovenly inarticulate utterance, not unfrequently in oft-recurring sentences, total omission of words, even the substitution of meaningless sounds for the words, want of attack, falsely made or utterly unmade notes, and consequent out-of-tune or no tune at all. Such faults and vices as these it is the mission of the precentor to root out, and for the rooting out of which he will plot and plan in all his work: and so the tunes he will set will be of the great Gibbons and Lawes strain, or the noble old German choral school; not all ancient or foreign surely, for there are composers living amongst us now who have given us models of the people's hymn-tune as true and real as the world has to show—great, earnest men's tunes, of that tone of thoughtfulness and purpose that seems to command irresistibly the true, round, positive note-by-note delivery and the massive deliberate *tempo* that Germany seems never to have lost to her great people's hymns, and that we held to so firmly in those days when three thousand voices would pour forth their metrical Psalm in one of our great traditional C. M. "Church tunes" at the preaching at "Paule's Cross," or when in York Minster that "vast, conchording unity of the whole congregational chorus came thundering in even as it made the very ground shake," to the "unutterable ravishing delight of the soul" of quaint old Thomas Mace, the lutenist.

Unison-singing will be a trusty and well-used weapon in the precentor's hands. A large proportion, if not all the verses, of the Psalms he will have chanted in unison, with varied accompaniments, looking also for the variety which is so absolutely needful in good rendering of the Psalms to *p.* and *f.*, and the alternation of the upper and lower registers separately. He will also employ a unison service of the style of which we may feel with deep satisfaction we now have many perfect models by our leading church composers—a style, though doubtless the style for smaller churches, yet that seems specially adapted for the singing of united choirs.

To the anthem will the precentor look to give him occasion for somewhat advanced teaching, and with this view will it be selected. Though well within their powers, it will yet be amply sufficient to interest and draw out the careful attention of the better singers. Nor will the precentor shrink from forbidding choirs, beyond whose power he knows the anthem to be, to attempt to join in singing it; and for the double reason will he so exercise his authority—to prevent harm to the worse choir by encouraging slovenly imperfectness, and to prevent harm to the better choir by allowing their truer efforts to be thwarted and their ears misled by the discordant attempts of those who are floundering out of their depth.

As the Psalms and service will be made occasion for leading the singers to feel the charm of eloquent declamation, so may the anthem be the means of showing the delights of the pure, well-balanced vocal chord; and the wise precentor will not lose the opportunity of pointing out how all this depends upon true production of note, the proper taking of the breath, and such other matters as make up what alone can be called singing.

There yet remain parts of the service which, although, alas! in many a church they may be heard muttered or gabbled as though the words were utterly meaningless, or, at least, in no way whatever con-

cerned those whose mouths they pass, will meet from the true precentor that reverent attention and due care which surely the most casual thought must declare they deserve—Confession, Lord's Prayer, Creed, Preces, Amen. These will all be duly rehearsed, and the three former got up in their proper phrases in deliberate utterance, whether used with or without accompaniment; and the precentor will even not think it too trivial to point out that a thinking man will make a difference in his "Amen," according as it sums up his creed, his prayer, or his thanksgiving.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. VI.—MENDELSSOHN (continued from page 638).

IN 1837 Mendelssohn experienced what he called a "great and happy change"—that is to say, he took to himself a wife; and the assumption of new responsibilities by no means tended to check the growing seriousness with which he regarded his mission and his art. Some part of the autumn of this year he spent in England, having come over to attend the performance of "St. Paul" at a Birmingham festival. He was fêted incessantly, of course; for his charming music and scarcely less charming personality had made him a great favourite; but it is curious to observe from expressions, the genuineness of which we may not doubt, how distasteful was all this homage. He tells his mother, in a letter written soon after returning to Leipzig, that he had not "one single moment of real heartfelt enjoyment" in England; but something hereafter may be laid to the account of separation from a newly married wife. In other part the fact should be attributed to the disgust of a sensitive nature at witnessing the English treatment of Neukomm. This composer, as every reader knows, was once reckoned a great man amongst us, and held in special honour at Birmingham; but with the rising of Mendelssohn's star that of Neukomm set in clouds and darkness. The younger musician observed this, and seems to have read the lesson well. "You know," he writes, "how highly they honoured, and really overvalued him (Neukomm) formerly, and how much all his works were prized and sought after here, so that the musicians used to call him the 'King of Brummagem'; whereas on this occasion they neglected him shamefully, giving only one short composition* of his the first morning (the worst of all), and the public receiving him without the slightest attention. This is really disgraceful in men who, three years ago, knew nothing better nor higher than Neukomm's music. The only thing he can be reproached with is, that three years since he wrote an Oratorio for the Musical Festival, where effect was chiefly studied. The huge organ, the choruses, the solo instruments,—all were introduced on purpose to please the audience. People soon find this out, and it never answers; but that they should treat him with such ingratitude in return is a fresh proof of how little their favour may be relied on, and what the fruits of it are when sought after." Mendelssohn had met Neukomm not long before on a Rhine steamer, and then could only say of him to Hiller: " (He was) as polite and unapproachable as ever," but now a generous sympathy made him add: "I found him, as usual, most amiable, and as kind as ever, and I might well take example from him in a hundred

* This was his "Himmel-Fahrt," of which a critic said in the *Musical World*: "It reminds us of Jack Rag and his celebrated aphorism, 'There is nothing stirring but stagnation.'"

things. I never met with any one who combined greater sincerity with calmness and refinement, and he is, indeed, a steady true friend." But the treatment of the elder composer at Birmingham sank deeper into the heart of the younger than even this would imply. Hence we find Mendelssohn writing again to Hiller about Neukomm, "whom they (the English) on this occasion criticised so disdainfully, and received with as much coldness and neglect—in fact set aside as completely as, three years ago, they extolled him to the skies, when they placed him above all other composers, and applauded him at every step. Of what value then is their favour? You will, no doubt, say that Neukomm's music is not worth much—there we may agree, but those who were formerly enchanted with it, and now give themselves such airs, don't know this. The whole thing made me feel most indignant, while Neukomm's calm and perfectly indifferent demeanour appeared to me the more admirable and dignified when contrasted with that of others, and I like him better than ever since this manly conduct." Without pretending to excuse the public taste, or, rather want of it, which kicked the old toy into a corner as soon as a new one entered the nursery, we should not forget to point out that Mendelssohn was "out of sorts" during this short visit to England. His real self was left behind in Germany, which fact stands forth clearly enough on a page written to Hiller from London: "Here I sit—in the fog, very cross, without my wife—writing to you because your letter of the day before yesterday required it; otherwise I should hardly do so, for I am much too cross and melancholy to-day. It's nine days since I parted from Cécile at Düsseldorf; the first few were bearable, though very wearisome, but now I have got into the whirl of London—great distances, too many people, my head crammed with business and accounts, and money matters and arrangements—and it is becoming unbearable, and I wish I were sitting with Cécile, and had let Birmingham be Birmingham, and could enjoy my life more than I can to-day. D—n it! you know what that means, don't you?" From a man in this mood any acerbity may be expected, and Mendelssohn, when he saw his opportunity, naturally poured the vials of his ill-temper upon the people who had induced him to go beyond arm's length of his young wife.

That Mendelssohn's experience and observation in England of what is called popularity suggested grave thoughts is sufficiently clear from the manner in which, after his return home, he dwelt time and again upon the necessity of never seeking it. Concerning the applause lavished upon him he wrote home: "I now see beyond doubt that all this is only bestowed on me because in the course of my work I do not in the least concern myself as to what people wish and praise and pay for, but solely as to what I consider good; and I shall now less than ever allow myself to be turned from my old path. I therefore peculiarly rejoice in my success, and I feel more confident than ever that not the smallest effort shall be made by me to ensure success, nor indeed ever has been made." To his brother Paul he said: "It is singular that in my position I might complain of the very reverse of that which troubles you. The more I find what are termed encouragement and recognition in my vocation, the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. So few traces remain of performances and musical festivals and all that is personal; the people indeed shout and applaud, but that quickly passes away without leaving a vestige behind, and yet it absorbs as much of one's life and strength as better things, or perhaps even more; and the worst

of this is that it is impracticable to come half out when you are once in; you must either go on the whole way or not at all. I dare not even attempt to withdraw, or the cause for which I am responsible would suffer; and yet I would gladly see that it was not merely my cause, but considered a good and universal one." On the same theme he addresses Hiller: "The only things that interest me are new compositions, and of these there is a great lack. Often, therefore, I feel as if I should like to retire altogether and not conduct any longer, but only write; and yet such a regular musical life and the duty of directing it have a certain charm. . . . I felt just the same in Birmingham; I never made such a decided effect with my music as there, and never saw the public so much or so exclusively occupied with myself individually; yet there is, even in this, something—what shall I call it?—fleeing and evanescent, which I find irksome and depressing rather than cheering." Yet again, this—considering Mendelssohn's age—singular contempt for mere popularity comes to the surface in a letter to Ferdinand David: "I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and after all that is the only right rule I know. If I am not adapted for popularity, I will not try to acquire it; and if you think this wrong, then I ought rather to say I *cannot* seek after it, for really I *cannot*, and have no wish to be able to do so. What proceeds from within makes me glad in its outward workings also, and therefore it would be very gratifying to me were I able to fulfil the wish you and my friends express; but I can do nothing towards it or about it. So much in my path has fallen to my share without my having even once thought of it, and without any effort on my part, that it may be the case with this also; if not, I shall not grumble on the subject, but console myself by knowing that I did what I could according to my best powers and my best judgment." All these extracts tend to show that increasing experience of the world drove Mendelssohn more and more in upon himself, and made him resolve to find his mission and his reward in doing that which his instincts and his genius prompted, heedless of what might follow. But we see this more clearly in a remarkable letter to a legal friend, Conrad Schleinitz, which contains the following extract: "Individual failures and strife must not be allowed to affect the heart; there must be something to occupy and elevate it far above these isolated external things. This speaks strongly in favour of my opinion (that professions are of equal value), for it is the best part of every calling, and common to all; to yours, to mine, and to every other. Where is it that you find beauty when I am working at a quartet or symphony? Merely in that portion of myself that I transfer to it, or can succeed in expressing; and you can do this in as full measure as any man, in your defence of a culprit, or in a case of libel, or in any one thing that entirely engrosses you, and that is the great point. If you can only give utterance to your inmost thoughts, and if these inmost thoughts become more and more worthy of being expressed—all the rest is indifferent."

It must be granted that these passages do not sustain a very common notion of Mendelssohn's personality. He is often described as a "brilliant butterfly" sunning himself in the light of popularity; or as a courtier bowing lowest before the throne which had the most to grant; or as a bee settling on one flower only till another showed promise of sweeter honey. But here, in these confidential letters to his most intimate friends we see him strenuously learning the lesson that simple duty done, the rest may be left to

God. Precocious in all things, Mendelssohn was precocious in this. Usually, men discern the vanity of going about to catch the varying winds of public favour only when they are somewhat advanced in life. But our master, quickened by what he saw at Birmingham, acquired this precious knowledge before the flush of youth had passed.

A deeper note than even that expressive of Mendelssohn's sense of duty is struck in a letter, written about the same time as those already quoted, to Professor Schirmer. The professor had conveyed to him a common remark that he had become a "saint," and thus did Mendelssohn meet the charge: "So I am said to have become a saint! If this be intended to convey what I conceive to be the meaning of the word, and what your expressions lead me to think you also understand by it, then I can only say that, alas! I am not so, though every day of my life I strive with greater earnestness, according to my ability, more and more to resemble the character. I know indeed that I can never hope to be altogether a saint; but if I ever approach to be one, it will be well. If people, however, understand by the word 'saint' a pietist, one of those who lay their hands on their laps and expect that Providence will do their work for them, and who, instead of striving in their vocation to press on towards perfection, talk of a heavenly calling being incompatible with an earthly one, and are incapable of loving with their whole hearts any human being or anything on earth—then, God be praised! such an one I am not, and hope never to become as long as I live. I hope, further, that to be sincerely desirous of living piously, and really to be so, does not necessarily entail the other character. It is singular that people should select precisely *this* time to say such a thing, when I am in the enjoyment of so much happiness, both through my inner and outer life, and my new domestic ties as well as busy work, that I really never know how sufficiently to show my thankfulness. And as you wish me to follow the path which leads to rest and peace, believe me, I never expected to live in the rest and peace that have now fallen to my lot. I offer you a thousand thanks for your good wishes, and beg you not to be uneasy on either of these points." Upon words like these it is needless to comment. They are a very intelligible revelation of the writer's inmost heart.

Several letters of the year 1838 show in what reverence Mendelssohn continued to hold Bach and Handel; while one, addressed to the committee of the Lower Rhine Musical Festival, is capable of such significant present application as to deserve special notice. It conveys the master's opinion upon the duty of a festival committee with regard to new works, and its more important passages run thus: "The more successful the previous Cologne festival was in reference to the pieces performed, especially in Handel's work with the organ, the more important it seems to me to have at least *one* piece in the programme by which this year's festival may be distinguished from others, and by means of which progress may, as far as possible, be manifested. For this purpose I consider it absolutely necessary to have the name of Sebastian Bach in the programme, if only for one short piece; for it is certainly high time that at these festivals, on which the name of Handel has shed such lustre, another immortal master, who is on no one point inferior to any master, and in many points superior to all, should no longer be forgotten. The same scruples which exist in opposition to this, must also have existed in former years with regard to the works of Handel, and you are all grateful to those who, disregarding such obstacles, revealed to

you treasures of sublimity and elevation. Earn for yourselves, then, similar thanks from the Rhenish friends of music by making a beginning, which is indeed difficult (for this I do not deny) and must be proceeded with cautiously, but which will certainly be attended with the best results and universally imitated." In this extract we have a motto for every festival committee, who might with advantage inscribe on the walls of their council chamber—"At least *one* piece by means of which progress may, as far as possible, be manifested."

Touching Handel we find a good illustration of Mendelssohn's reverence, not only for the Saxon giant's music but for its original text, in a letter to Simrock, the publisher: "Would it not be well worth while for any publisher in Germany to publish just now some of Handel's principal oratorios from the *original* scores? This ought to be done by subscription, which would, I think, be successful, as not one of these scores exists with us. I thought of composing the organ parts for this purpose; they must, however, appear in small notes in the score, or in notes of another colour, so that, first, those who wished it could have Handel pure; second, my organ part in addition if required, and where there was an organ; and, third, in a *supplement*, the organ part arranged for clarionets, bassoons, and other wind instruments of the modern orchestra, when no organ can be had. Such a score would be useful to all institutes for oratorio music, and we should at last have the true Handel in Germany, not one dipped in Mosel water and thoroughly diluted." From this it appears that the characteristic instruments of a modern orchestra were only to be connected with Handel as the alternative of a supplement, the organ being the supplement, to be used "if required"; and they the alternative, where an organ was not available. What would the master say to our present treatment of his great predecessor?—treatment which so covers Handel up with supplements that, were he not a giant indeed, we might vainly try to distinguish his features.

It is in one of the letters of the year last named (1838) that the first reference to "Elijah" appears, and, as in the case of "St. Paul," so now, the better course will be to place this and all other allusions to the same subject in one group. Having gained so much from the services of Pastor Schubring, when preparing the book of his first oratorio, Mendelssohn naturally again resorted to his clerical friend for assistance, and there would appear to have been correspondence or communication between them prior to the date of the first published letter. On the other hand it is plain that the work had advanced but a little way, if, indeed, it had gone beyond Mendelssohn's first rough sketch of the "plot." As to this, we find the composer saying, "I ought to have previously told you that the sheets you took away with you are by no means to be regarded as containing a mature design, but as a mere combination of the materials I had before me for the purpose of eventually forming a plan." In this design Schubring at once made changes, approved by Mendelssohn: "So the passage of the widow, and also of the raven, being left out is decidedly most advisable, and also the whole commencement being abridged, in order that the main points may be dwelt on to one's heart's content." But Schubring's work, so far, gave the master general and entire satisfaction: "You again render me an essential service and I feel most grateful to you: how can you ask whether I wish you to proceed in the same way? When all is so well put together I have almost nothing to do but to write music for the words." On this happy footing the two men proceeded with their book.

In the same letter Mendelssohn enlarges upon the theme of "Elijah" after his usual intelligent and earnest manner, particularly with reference to the dramatic element that underlies so much of the favour now enjoyed by the oratorio: "I figured to myself Elijah as a thorough prophet, such as we might again require in our own day, energetic and zealous, but also stern, wrathful, and gloomy; a striking contrast to the Court rabble and popular rabble, in fact in opposition to the whole world, yet borne on angel's wings. Is this the inference you also draw from the subject, and this the sense in which you conceived an affection for it? I am anxious to do justice to the dramatic element, and as you say, no epic narrative must be introduced. I am glad to learn that you are searching out the always heart-affecting sense of the scriptural words, but if I might make one observation it is that I would fain see the dramatic element more prominent, as well as more exuberant and defined—appeal and rejoinder, question and answer, sudden interruptions, &c. Not that it disturbs me, for example, Elijah first speaking of the assembling of the people, and then addressing them. All such liberties are the natural privileges of such a representation in an oratorio, but I should like the representation itself to be as spirited as possible; for instance, it annoys me that Elijah does not reply to Ahab's words, No. 16, till No. 18, various other speeches and a chorus intervening.* I should like to have had an instant and eager rejoinder," &c. A little later Mendelssohn again discusses the subject with his colleague, and leads us to infer that Schubring lagged behind somewhat as respects the dramatic form of the book: "With regard to the dramatic element, there still seems to be a diversity of opinion between us. In such a character as that of Elijah, like every one in the Old Testament, except, perhaps, Moses, it appears to me that the dramatic should predominate—the personages should be introduced as acting and speaking with fervour; not, however, for Heaven's sake, to become mere musical pictures, but inhabitants of a positive, practical world, such as we see in every chapter of the Old Testament; and the contemplative and pathetic element which you desire, ought to be entirely conveyed to our apprehension by the words and the moods of the acting personages. . . . Do not be displeased if I send you a bit of criticism along with my thanks, for such is my insufferable custom. Besides, a cold and cough make me unusually rabid to-day." This was written in December, 1838, and, thenceforward, the published letters are silent about "Elijah" till December, 1842, when we find Mendelssohn resuming the theme as though the interval had been four weeks instead of four years. Once more the "dramatic element" makes our master eloquent. Schubring still lags in rear. "I cannot endure the half-operative style of most of the oratorio words (where recourse is had to common figures, as, for example, an Israelite, a maiden, Hannah, Micaiah, and others, and where, instead of saying 'this and that is come to pass,' they are made to say 'Alas! I see this and that happening'); I consider this very weak, and will not follow such a precedent. However, the everlasting 'He spake,' &c., is also not right. Both of these are avoided in the text; still this is, and will ever remain, one of its weaker aspects. Reflect, also, whether it is justifiable that no positively dramatic figure except that of Elijah appears. I think it is. He ought, however, at the close, at his ascension to heaven, to have something to say (or sing). Can you find appropriate words for

this purpose? The second part, moreover, especially towards the end, is still in a very unfinished condition. I have not yet got a final chorus. What do you advise it to be? Pray study the whole carefully, and write on the margin a great many beautiful arias, reflections, pithy sentences, choruses, and all sorts of things, and let me have them as soon as possible." Again the letters are silent for a long time, and it is not till May, 1846, that they once more speak of the oratorio. "Elijah" was to be brought out at Birmingham in August of the same year, and, knowing Mendelssohn's extreme fastidiousness regarding the production of his music, it is surprising to discover that only a few numbers of the second part were written down in May, while even the text of the remainder had not been decided upon. The third letter to Schubring enters rather minutely into these unsettled portions, and is further of interest as showing how different were Mendelssohn's ideas then from those ultimately adopted. Thus we gather that the second part was intended to begin with the words of Jezebel, "Have ye not heard," &c., and that the composer even then desired a chorus of the people against Elijah, which feeling he gratified at Birmingham by writing "Woe to him" on the eve of performance. The letter goes on: "I am in want, too, of some words for him (Elijah) to say at, or before, or even after his ascension, and also some for the chorus. The chorus sings the ascension historically from 2 Kings ii. 11; but then there ought to be a couple of very solemn choruses. 'God is gone up' will not do, for it was not the Lord but Elijah who went up; however, something of that sort. I should like also to hear Elijah's voice once more at the close. (May Elisha sing soprano? or is this inadmissible, as in the same chapter he is described as a 'bald head'?) Joking apart, must he appear at the ascension as a prophet or can he do so still as a youth?) Lastly, the passages which you have sent for the close of the whole (especially the trio for Peter, John, and James) are too historical and too far removed from the grouping of the (Old Testament) story. Still I could manage with the former if, instead of the trio, I could make a chorus out of the words; it would be very quickly done, and this will probably be the case." Looking at all this, and then at the oratorio as it stands, we have reason to be thankful that "Elijah" escaped, though narrowly, a great misfortune. Imagine Elisha singing soprano at Elijah's translation, and Peter, James, and John coming forward at the last with a trio by way of terrible anti-climax!

The day after "Elijah" was produced at Birmingham Mendelssohn wrote a description of the event to his brother Paul. This, so often quoted, must be well known, and is noteworthy only for a studied calmness of style, which, however, does not conceal deep emotion. Another letter, to Frau Frege, contains a much fuller account and also a good deal of criticism upon the character of the performance. From this it is only necessary to quote one passage containing Mendelssohn's opinion with regard to an oratorio performance in England thirty years ago: "The rich, full sounds of the orchestra and the huge organ, combined with the powerful chorus, who sang with sincere enthusiasm, the wonderful resonance in the grand giant hall, an admirable English tenor singer; Staudigl, who took all possible pains, and whose talents and powers you already well know, and, in addition, a couple of excellent second soprano and contralto solo singers, all executing the music with peculiar spirit, and the utmost fire and sympathy, doing justice not only to the loudest passages, but also to the softest *pianos*, in a manner which I never before heard from such

* This no doubt refers to the scene in the present No. 20, where the treatment appears as suggested by Mendelssohn.

masses, and, in addition, an impressionable, hushed, kindly, and enthusiastic audience—all this is indeed sufficient good fortune for a first performance. I never in my life heard a better, or, I may say, one so good, and I almost doubt whether I shall ever hear one equal to it, because there were so many favourable combinations on this occasion." So much for Mendelssohn's opinion of a first-class English performance in 1846, and we may be well content to set it against that of Mr. Charles Hallé as recently expressed at a Social Science Congress. Three months after the Birmingham performance Mendelssohn is found busy with important changes, some of which were minutely set forth in *Concordia* during the existence of that journal, and all of which deserve careful consideration. With reference to these our last extract shall be made. In a letter to Professor Edward Bendemann, the master said: "You recommend that the 'Sanctus' should be followed by the command of God to Elijah to resume his mission. Such was, indeed, my original intention and I think of replacing it,* but I cannot dispense with an answer from Elijah, and I think both can and ought to be there. I shall not, however, be able to bring in King Ahaziah again. The greatest difficulty in the whole undertaking was, after the manifestation of the Lord in the 'Still, small voice,' to discover a conclusion for the whole with sufficient breadth (and yet not long), and if Elijah were to be afterwards introduced again in person as a jealous and avenging prophet (in a dramatic sense) it would, in my opinion, be difficult to represent, without great circumlocution, his significance towards the new dispensation (which, however, must necessarily be alluded to), while I think it most important that, from the moment of the appearance of the Lord, all should go on in grand narrative to the close. But when you say that one of these passages should relate that he (Elijah) came down, and again came down in vain, you are quite right, and I will try to accomplish it, as I am at this moment revising the whole, and re-writing several portions before sending it to the engraver. It is singular that the passage which caused me the greatest trouble is the very one that you would like to see omitted—that of the widow. To me it seems that, by introducing some phrases (either by the chorus or otherwise) the part might become still more significant and comprehensive, whereas you prefer its being a simple narrative. After all, you are possibly right, which would be unfortunate, for I believe that in the distribution of the whole, the passage in its present expansion could not possibly be spared." The moral of all this is that an oratorio composer should think "once, twice, and even thrice," about his own plans and those of his advisers. Mendelssohn thought a fourth time, perhaps even a fifth, and the result is a perfect work.

(To be continued.)

APPROPRIATE MUSIC.

By HENRY C. LUNN.

THOSE who have thoroughly tested the subject will, we are certain, quite agree with us that one of the most difficult intellectual studies is the attempt to arrive at a satisfactory definition of a word. Its conventional signification is so generally accepted that we are rarely called upon to consider its correct meaning; and thus it is that, mistaking the relative of the absolute, we often, for example, use the word "true," unmindful of the fact that what is true in one age is false in another. We could of course multiply

instances of this kind; but, confining ourselves at present to the subject of our article, let us think what is really meant when we say that certain surroundings are "appropriate" to the occasion. Assuredly, in a rough sense of the word, they may be appropriate to the event for which they are designed, but some particular circumstance, unknown or overlooked, may render them most "inappropriate." Two instances occur to us at this moment. At a wedding-breakfast a distinguished orator, who was staying in the village, but was entirely unacquainted with the family of the bride, was invited, and, thinking it probable that he might be called upon during the morning to display his powers, he partially prepared a speech "appropriate to the occasion." Gratified, as he anticipated, by being asked to "respond" to a toast, he at once credited the bridegroom with the possession of all the virtues under the sun; and, after warmly eulogizing the lady of his choice, expressed a wish that she might "imitate the example of her dear mother." At hundreds of weddings this little compliment might have been received with acclamations of delight; but as it unfortunately happened that the mother in early life had eloped with her husband's coachman, a dead silence ensued, to the utter discomfiture of the innocent and unsuspecting speaker. The inappropriateness of this circumstance was of course unknown. Now for the case in which it was overlooked. It was decided to give a dinner to a millionaire, who had in early life sold candles, oil, and birch-brooms. Various orations were to be given after dinner, and songs were introduced between the toasts; but unfortunately the vocal piece selected after the health of the hero of the evening was "Buy a broom," the very first line of which threw such a damp over the assembly that, pleading illness, the chairman vacated his place at an early hour.

Let it not be thought that we have one word to say against "appropriate music" in its highest sense. Works glorifying the various seasons of the year in imperishable notes have been bequeathed to us by the great composers of the world; and the "Messiah" of Handel, the "Christmas Oratorio" and "Passion Music" of Bach will remain as the most eloquent sermons that can be preached to intensify the events which they record. But the conventional method of selecting music which, having some kind of relation to the event for which it is chosen, is at once presumed to be "appropriate," reminds us too much of the shopkeeper, who being asked to supply a customer with something for a child to play with on Sundays, immediately recommended a Noah's Ark, because, he said, it was "mentioned in the Scriptures." The truth is that in our ordinary social intercourse we rarely think deeply enough upon these matters, and imagine that any music not glaringly "inappropriate" to an occasion must be "appropriate." An amateur singer, whose *répertoire* of vocal pieces is derived exclusively from the "music halls," is invited to a party, and casually hearing that there is to be "music," without troubling himself to inquire what kind of compositions are to form the staple of the programme, launches forth one of these effusions on the first opportunity, in the midst of a selection from the works of the classical writers. A lady, knowing that there is to be "singing" during one of those friendly evenings gradually becoming more frequent in the present day, in her first song, by pathetically warbling about a dying child, who passed away on a Christmas-eve, the anniversary of which they are all met to celebrate, causes such anguish of mind to two mothers in the room that not only are they debarred from any further pleasure, but also the many friends

* He did replace it in "Go, return upon thy way."

who, knowing of their bereavement, heartily sympathise with them. An ambitious pianist, finding himself at a quadrille party, feels somewhat aggrieved that during the early part of the evening he has not been asked to play. At length the pianoforte is opened, and, understanding that there is now to be "music," and thinking, we presume, that all "music" must be alike welcome, on being requested to favour the company performs straight through two Preludes and Fugues of Bach, to the utter consternation of the hostess and the many "engaged" couples whose flirtations are thus heartlessly suspended. In these three examples—all of which are within our own knowledge—it will at once be seen that want of thought, of and not disregard for, the persons by whom they were surrounded was the cause of well-meaning individuals giving much pain and annoyance.

But there can be no doubt that at many of our public establishments the very attempt to perform "appropriate music" leads to most absurd results. Handel's "Water Music" during the playing of the fountains at the Crystal Palace, or his "Firework Music" during a pyrotechnic display, certainly cannot be termed "inappropriate," although of course there is nothing abstractedly suggestive of water in the former composition, or of fire in the latter; but when we hear of "appropriate music" played before the diners at a restaurant the term ceases to convey any definite meaning. We know of no air but "The roast beef of old England" which could in any manner illustrate the occasion; and the band could not play this all day long.

"Arrangers of music" at theatres know perfectly well what is signified by the word "appropriate" as applied to accompaniments for the dramatic action on the stage. Soft music for the entry of the heroine, mysterious and tremulous music for apparitions, demoniacal music for all the underground effects, and "hurries" for combats and struggles, are composed to order in an incredibly short space of time by a skilful workman; and the model is handed down from generation to generation with but little variation. Such compositions as these may of course pass unquestioned, and even perhaps almost unnoticed, in the dramas for which they are written; but "appropriate music" for higher works must be supplied by a higher intellect; and we can now scarcely think of Shakespeare's "Midsummer Night's Dream" without associating it with Mendelssohn's sympathetic illustrations.

Let us then, as we have already said, before we talk of "appropriate music" attempt to define what we really mean. As we have shown, compositions suited for one occasion are utterly unsuited for another. At a recent banquet, for example, given to the heroic defenders of Rorke's Drift, much was said, in replying to the toasts, not only about the valour of the army, but about the staunch defenders of our country at sea. And so, thinking it necessary to have some music in consonance with the event, a selection, entirely vocal, was given from "H.M.S. Pinafore," in which, we need not remind our readers, everything relating to the navy is turned into rampant burlesque. Will not the many officers who were present agree with us, that never was "appropriate music" more "inappropriate"?

In the last number of the *Nineteenth Century* is a paper on "The Functions of the Brain," by Dr. Julius Althaus. It professes to give a summary of the latest observations on the effects caused by the application of electricity to the hemispheres of the brains of living animals. The chief result of this important step in modern research is the attempted

explanation of what is familiarly known to us all as "unconscious cerebration." The subject is particularly interesting to musicians, as some curious manifestations of the mental phenomena referred to occur in the practice of music, and they are constantly chosen by physiologists as illustrations. The experiments which originated the present phase of the question were made by Fritzsche and Hitzig, of Berlin, and by Dr. Ferrier in this country; and they rather tend to establish the main principle of an empirical science much in vogue thirty or forty years ago, and known as "phrenology." The foundation of phrenology is certainly the "specific localisation of cerebral faculties," and recent experiments seem to prove the existence of such localisations in at least the lower brain-centres. Dr. Carpenter, in noticing at the end of his "Mental Physiology" the results of Ferrier's experiments, takes occasion to observe, in regard to the higher mental processes, that "whether these processes be carried on volitionally or automatically, it still seems to the writer just as absurd as it formerly did to suppose that there can be special 'organs' for their performance, such as those named comparison and causality in the phrenological system." However, Dr. Carpenter's psychology dates from thirty years ago, and he comes suddenly on the experiments of Ferrier with all the preconceptions of a student of the era of Sir William Hamilton. Dr. Althaus, on the other hand, although he tells us little or nothing not contained in Dr. Carpenter's work, reminds us that modern physiology places the faculty of language in the same cerebral region indicated by Gall. In other points, and particularly in regard to the functions of the cerebellum, the mapping of the phrenologists appears to have been completely in error. How far they were in error in other respects is a question, as Dr. Althaus observes in allusion to other parts of the subject, which will be one of the greatest problems for the anatomy and physiology of the twentieth century to determine; and when such problems are solved, a complete revolution in psychology must be the result. It should be remembered that the experiments which have lately created so much interest were performed on animals under the influence of chloroform; so that what in the lower animals might correspond to the region of the intellect was in a state of torpor; and only those manifestations were visible that depend on the automatic operation of the inferior brain-centres, and amongst others the "central ganglia," which in the human brain perform mechanically what the will directs or stimulates in the common acts of life, such as walking, dressing, singing, and playing on musical instruments:

If each time (says Dr. Althaus) we do anything of that sort, a conscious effort were necessary for all the different parts of which the action is composed, the time at our disposal would not suffice for the hundredth part of the work which we actually get through in life; and some forms of activity, such as finished piano and violin playing, would be utterly impossible. . . . A key is thus furnished for the comprehension of many singular occurrences which would otherwise be quite inexplicable. A pianist, for instance, finds himself playing one of Rubinstein's sonatas by heart, and is perhaps thinking all the time of his coming trip to Switzerland, or something else which may happen to engage his attention; that is to say, the "central ganglia" play the sonata, whilst the "hemispheres" are busy elsewhere. . . . The highest development of brain matter is found in the hemispheres, convolutions or grey surface of the brain, which is the material base of all mental and moral activity. This portion of the brain is not a single organ, as was formerly supposed, but consists of a number of thoroughly differentiated organs, each of which possesses certain functions, and is yet in the closest possible connection with all the others. . . . The convolutions in the left hemisphere are more important for intellectual manifestations than the right, and it is in the third left frontal convolution where the faculty of expressing ideas in words exists. This discovery was foreshadowed by Gall, but actually made by Broca. . . . Talking, writing, drawing, &c., are habitually done by the left hemisphere alone, while both hemispheres have to be trained for musical performance. Pianists educate them both equally, whilst violinists and cellists have to train them dissimilarly; and this is probably the reason why it requires more practice and is more difficult to play upon stringed-instruments than on the piano.

To many of us who pride ourselves on our manual dexterity and brilliant performances on musical instruments, it is not agreeable to find that our skill is so dependent on the activity of the lower motor-centres of the brain, and on such things as "ganglia," which appear to "play sonatas" if they do not compose them. Fortunately, there are the psycho-motor centres more closely in contact with the seat of the reasoning faculties; and the modern scientist seems inclined to pet music, and admit that the highest centres are actively employed in its intelligent pursuit. In fact, it is the exceedingly complex nature of the musical art in any of its branches, which is at once the secret of the pleasure it affords to its votaries, and its protection against depreciative attacks. As for the ancient type of literary solemnity, who is tolerant of no aestheticism not bound in vellum, or printed in black letter or in Greek text, his race is all but extinct; although occasionally he still appears in a third leader in a London newspaper, when the daily "copy" is not abundant. Scientific culture and habits of thought seem to be growing more and more essential in the literature of the present day; and it is satisfactory to musicians to discover that, whether the particular question be the "functions of the brain" or the revelations of physical science, the more fearlessly we probe the secrets of our nature, the more certainly will he and his art be dragged to the front in intellectual discussions. The figure he will play as an individual depends very much on his own efforts, and on whether he chooses to bury himself in the special knowledge or charms of his art, or whether he chooses to widen the scope of his information and prove that, if in common with the highest and most intellectual pursuits there is much in the practice of his art which is purely automatic, he is not himself an automaton. There is no subject in which the thoughtful experience of the musician will be so valuable as in "this most important step in modern research" to which Dr. Althaus alludes in the *Nineteenth Century*. It is part of the daily reflections and conversation amongst musicians to estimate in themselves and their pupils the relative values of "work," of "talent," and of "genius." The subject has hitherto been treated in vague generalities, and obscured by sentimentalism, and not unfrequently disfigured by well-meant but homely moralising in the *labor omnia vincit* vein, a proverb conveying a partial truth often more injurious to the young than an absolute misstatement. It is the province of science or of mental physiology to dispel such errors, to define genius, and to limit our hopes and direct our labours according to our organisation, so that our lives may not be wasted in vain aspirations.

ASSUREDLY this is the age of "methods," and we would counsel all, therefore, who have invented a system by which anybody can acquire the art of music with scarcely any trouble or expense to "make hay while the sun shines;" for rivals are rapidly springing up on all sides. Only a short time ago we drew attention to the advertisement of one who undertook to teach those who know nothing of music how to play on the pianoforte or harmonium for elevenpence. Now we are favoured with a prospectus from a professor who styles himself the "Inventor of the Fork-Lightning System," by which, he says "any person can play immediately, after reading the instructions, on the piano or harmonium, without study, although they might never have touched the keys of an instrument before." The dazzling effect of the words "Fork-Lightning" fancifully written in blood-red ink at the commencement of the prospectus prepares the reader for the variegated colours in the

page of "instructions," by the aid of which the student is said to be enabled to play "Home, sweet home." How this feat is accomplished we cannot exactly say; but, according to the inventor, by fitting the given card over the key-board of the pianoforte, striking a key with the right hand pointed out by what is termed a "red or white tongue," and then glancing along a line, either to the right or left to see what the next is to be, playing some "quickly," and "pausing" on others (though it is not said *how* quickly, or how long we are to pause), out will come "Home, sweet home." Equally clear directions are given for the left hand, so that it is impossible for the dullest person to go wrong, or at least, if he does, he may have the satisfaction of knowing that it is his own fault. The discoverer of this system, it appears, does not rely exclusively upon "Forked-Lightning." He has another method for those who wish a higher course of instruction, superior to any yet known; in proof of which he writes, "Cases undertaken by me where 6, 9, 12, and more years had been wasted on attempts, has been productive, under my new method, of glorious results." After giving his address, he says, "Please note, as a guide at night, 'The Transparency'." Let us hope that this is not a sign emblematic of his systems.

We have lately been asked by a correspondent if we could tell him whether we had ever heard of any instance in which a vocalist has broken his collar-bone in attempting to reach the high notes of his voice. We cannot say that we know of such a case, but as the very question seems to imply that there is danger in forcing the vocal organs, it would be good, we think, to warn the lady who was recently summoned for singing too loudly at church that such a result is possible. It appears that this ultra zealous member of the congregation was in the habit of singing "at the topmost pitch of her voice," and that—in consequence, we presume, of her vocal power being superior to her musical knowledge—she was generally a "little before" or a "little after" the choir. She had been remonstrated with by the officials and the churchwardens; but, in spite of this, she continued her conduct; and the vicar had even gone so far as to declare that he would put a stop to the singing altogether unless the lady was either silenced or brought under proper subjection. In defence, she said that "her whole heart and soul were in the service of the Church, which she had attended for twenty-seven years." She had always felt that she was doing her duty in singing during the service, but candidly confessed that "her voice was very high." Thus much perhaps it was necessary to admit, in justification of her drowning the other vocalists; but after protesting that she had not the slightest intention of annoying any one, she boldly changed her apologetical tone, and asserted that "she thought the choir broke down a great deal more when she did not sing than when she did." This was certainly "rebutting the evidence" with spirit; and we cannot but think that the vicar, churchwardens, and congregation will find her an awkward person to deal with. It is true that the magistrate hinted at a probable £5 fine; but may we again suggest that some person should throw across her future the shadow of the catastrophe we have already hinted at? She would not mind paying £5 for the luxury of singing "at the topmost pitch of her voice," but we question whether she would like to break her collar-bone.

INSTANCES have occurred within our recollection where an excellent drama has been produced with signal success, and simply because the actor or actress identified with the principal part has either

been taken ill or seceded from the company, the piece has been laid aside, and scarcely ever afterwards heard of. Whether this arise from the selfish caprice of the original representative of the character, who, on the principle of the "dog in the manger," refuses to allow any other to play a part which he or she can no longer fill, or from the fact of the public having so associated the individualities of one artist with the character that no other will be accepted, we cannot say; but certain it is that it has a bad effect upon the drama; for by placing the actor above the author the writer becomes a mere lackey to those whose fame he has really created. At the Opera for many years the same method has been pursued, and has acted most deleteriously upon the public taste. A *prima donna* takes possession of an Opera, and the presentation of the work is henceforth dependent upon the engagement of this vocalist at the establishment where the Opera is originally represented; for not only will no equally good singer undertake the part in that company but in any other, the tacit reason being, we presume, that she will not give the public a chance of instituting comparisons. Happily, Mr. Mapleson has, during his autumn and winter season, so thoroughly abolished this vicious principle that we much doubt whether, at his establishment at least, it will ever be again acted upon. The heroines in his most attractive operas—not even excepting "Carmen"—have been cast in turns to the best singers in the company; and thus the public is afforded an opportunity of hearing different readings of the same parts. We may now perhaps find that even "fashionable" people can go to the Opera rather to hear the music than the vocalists.

At the annual series of "Promenade Concerts" in the metropolis, it has always been a question whether the refreshments are to be looked upon as an accompaniment to the music, or the music as an accompaniment to the refreshments. It may, of course, be said that as both are held out as inducements to the general public, there can be no reason for too curiously inquiring which most engages the attention of the lessees; but this is a mistake, for there can be no doubt that if grottoes, mirrors, and marble tables are profusely scattered over the building, the music must act but a secondary part in the evening's amusement. In the conduct of the recently established "Temperance Music Halls," however, those who have their direction must be very cautious not to take pattern by these popular entertainments, by thinking too lightly of the mental fare provided; for they may rest assured that a diminution in the attraction of the refreshments must be compensated for by an increase in the attraction of the music. A case strongly illustrating this fact has lately occurred at Liverpool. It appears that a Coffee Music Hall has been opened, in the arrangements of which it is said "great attention was paid to temperance, but very little to music." As the performers appeared to be totally incapable—one indeed proclaiming from the stage that he had never before been in a theatre in his life—the auditors took the liberty of expressing their very decided dissatisfaction; and so, we are informed, "after a very few performances the attempt collapsed." So far from blaming the visitors to this "People's Concert," we are glad to hear that they spoke out in so unmistakable a manner. A man does not go to a Music Hall to practise temperance, but to hear music; and if the music is not worth his hearing, he will assuredly not be tempted there by the mere absence of strong liquors.

In a recent number of that excellent and useful weekly journal, *Replies*, we perceive that an attempt

has been made by a correspondent (in whose initials, "C. K. S.," we recognise a frequent contributor to our own pages) to answer the following question: "Can you give me the origin and precise meaning of 'higher development,' as applied to pianoforte playing?" Now, of course it is easy enough to give the "origin" of this term, because, as everybody knows, it was invented by a knot of artists, either of foreign extraction, or with strong foreign proclivities, to designate a certain school of pianoforte-playing, for the furtherance of which an Academy has been founded; but to describe its "precise meaning" is a task which we have vainly endeavoured to perform, and which "C. K. S." himself has not more successfully grappled with. True it is that he tells us what it is *not*, but only in the gentlest manner hints at what it *is*—or rather what it *may be*. "Carrying our memory back to a period of more than half a century," he says, "we recall the great performances of the illustrious masters of the pianoforte," and then he mentions a number of the grandest artists, amongst whom are natives of England, France, Germany, Italy, and Russia. As none of these pianists have termed themselves apostles of "higher development" what it is *not* is of course evident. What it *is*, or *may be*, is thus shadowed forth: "Exaggerated readings of the classic works of Beethoven and other great masters, illustrated by unauthorised changes of time, by substituting *Andantes* for *Adagios*, and *Prestos* for *Allegros* and *Allegrettos*, have been long noticeable in the performances of some pianists, even of the most exalted fame. Shall we call this a *higher development*?" We pause for a reply.

HER MAJESTY'S THEATRE.

THE winter season of Italian Opera, which terminated on the 13th ult., has, like the autumn season, been entirely devoted to repetitions of well-worn works. The appearance of Madame Hélène Crossmond as *Elsa* in Wagner's "Lohengrin," at a morning performance, deserves, however, special record, for, despite the success of her predecessors in this arduous part, she fully succeeded in enlisting the sympathies of her audience, and elicited warm and well-deserved applause throughout. The steady advance of Madame Marie Roze in public estimation must also be chronicled. No artist has more fairly won her way to the position she now enjoys; and we are glad to find that her reception by the aristocratic frequenters of the establishment has been even exceeded in cordiality by what may be termed the more "popular" audiences lately appealed to. The theatre will be reopened by Mr. Carl Rosa on the 10th inst. for the performance of Operas in English.

ALBERT HALL CHORAL SOCIETY.

No one expects novelties, which demand time for preparation, at the beginning of a season, and therefore it would be absurd to express either surprise or disappointment at the familiar way in which the above Society has commenced the work of its ninth year. Well-known music must have been expected, and critical interest looked forward to nothing save what the initial performances might show of the numerical and artistic resources of an institution that, in its time, has done good service, and will, with proper encouragement, do more. The second concert took place on November 27, when Haydn's "Creation" was given under Mr. Barnby's direction with as much efficiency as "Elijah" had been rendered on the highly successful opening night. There was not, however, so large an audience, for reasons by no means obscure. Popular as the "Creation" may be, it yields in that respect to "Elijah," while with the execution of Mendelssohn's Oratorio was associated the singing of Madame Albani. These two facts are quite able to explain the falling-off in attendance, even if it were at

all reasonable to look twice in succession for such an enormous gathering as that of the "Elijah" night. But there was no abatement in the merit of the work done, and especially should the choir be commended for an admirable delivery of the choruses, which, though subordinate in numbers and importance to the solos, are nevertheless capable of much effect. The one really grand and fully developed number—by which, of course, we mean "The heavens are telling"—was given with admirable strength and expression, leaving, in point of fact, very little, if anything, to be desired. It is always a matter of concern when soloists have to be chosen for the "Creation," so much real vocal skill and power do Haydn's graceful airs demand. But the difficulty was well surmounted in the present case. As sopranos go, to whom the English tongue is native, very few are better than Mrs. Osgood, and the American lady's singing of music with reference to which every amateur is a critic, met with marked commendation. That the efforts of Mr. Edward Lloyd were equally fortunate goes without saying. The "Creation" songs suit his voice and style in a particular degree—always excepting, of course, the air, "Now vanish," which every tenor would willingly give up—and his delivery of "In native worth," so smooth, well-phrased, and expressive, was one of the evening's greatest successes. Signor Folli lent the attraction of his sonorous voice to the bass solos, and completed a triad of artists that need not, on the whole, avoid comparison with others of earlier and more vaunted times. Mr. Barnby conducted with the firmness and intelligence so often remarked upon.

The third Concert took place on the 11th ult, and was devoted to "Judas Maccabæus," given under the special conditions first introduced at the performance of the previous season. As regards the employment of a military band in Handel's martial oratorio, we can add nothing to previous observations; nor can we take anything away. The matter simply stands thus: If it be allowable to change Handel's score from what it was as it left the composer's hands, then the nature of the change becomes simply a question of taste. Handel's scores are always altered, and that which is universally tolerated cannot be considered as disallowed. Therefore, the military band in "Judas" must be criticised, for practical purposes, from the stand-point of propriety, and that its use in the more warlike numbers heightens their effect we consider as beyond question. It may, no doubt, be said that, however tolerated, an addition to the master's score is an offence, and the objection opens up a grave matter. But it takes in Mozart's extra accompaniments to the "Messiah" as well as the military band in "Judas," and therefore is a general topic with which we are not now specially concerned. The band assisting on the occasion referred to was that of the Coldstream Guards, the practised skill of the military musicians making Mr. Barnby's task in directing his augmented force one of complete assurance. In the numerous and splendid choral numbers of Handel's work the choir had abundant opportunities of exhibiting its powers, and took full advantage of them; but the effect made in "O Father, whose Almighty power," "Hear us, O Lord," "Fallen is the foe," and "We never will bow down" being in each case worthy the magnificent theme, and sustaining the just repute of English oratorio singing. Miss Anna Williams took the principal soprano solos, and made an impression deeper, perhaps, than ever before. Alike in "Pious orgies" and the highly-contrasted air "From mighty kings" Miss Williams was equal to her task. Her colleague in the soprano department was Miss Carina Clelland, while the contralto songs were taken by Madame Mary Cummings. Mr. Joseph Maas, who is not so well known in oratorio by Londoners as by the amateurs of Birmingham and other places, won a distinct success as principal tenor. Beginning well with "Call forth thy powers," he went on better with "How vain is man," and reached a climax in the exciting "Sound an alarm." It is quite safe to say that the future of Mr. Maas as an oratorio singer lies in his own hands. The bass soloist of "Judas" has not much to do, but Herr Henschel did it well, obtaining marked applause for "The Lord worketh wonders," wherein he showed himself thoroughly conversant with Handel's most characteristic manner. After this it is almost super-

fluous to add that the general performance of the Oratorio sustained the credit of the Society.

The usual Christmas performance of the "Messiah" was announced for the evening of Boxing Day.

CRYSTAL PALACE.

MR. SHAKESPEARE'S Piano Concerto in C major was the special novelty of the Crystal Palace Concert on November 29. Some of our readers will be aware that Mr. Shakespeare originally entered the musical profession as a pianist, though he subsequently abandoned this branch of the art in favour of singing. Unlike too many of our vocalists, he is also an excellent musician. The Concerto given at Sydenham was composed several years ago, and is the same work which was performed at Mr. Kuhe's last Brighton Festival, the soloist on that occasion, as on this, being Miss Annette Kuhe. The work was so fully analysed in these columns, in our notice of the Brighton Festival, that it is needless to say more than that a second hearing of the music confirmed the opinion then expressed, and that the solo part was well rendered by Miss Kuhe. A charming little symphony by Haydn, entitled "La Chasse," from the character of its finale, was given on the same afternoon for the first time at these concerts. It is not one of Haydn's greatest orchestral works; but it is full of delightful melody, the graceful slow movement and the finale being especially pleasing. The rest of the programme consisted of pieces more or less familiar at the Crystal Palace, including Brahms's clever and interesting variations for orchestra on a Theme by Haydn, Handel's Largo in G (Hellmesberger's arrangement), the Overture to "Der Freischütz," and vocal numbers by Madame Sherrington and Mr. Shakespeare.

The first appearance at the Crystal Palace of the composer, pianist, and organist, M. Camille Saint-Saëns was the principal feature of the concert on the 6th ult. M. Saint-Saëns, it is scarcely necessary to remind amateurs, occupies a conspicuous position among living French musicians, and has been more than once heard in London, though not previously at Sydenham. He brought forward on this occasion his third Concerto for piano, in E flat. Like most of the composer's music, the work challenges our admiration for its cleverness more than it appeals to the heart; it seems to have been carefully thought out rather than deeply felt. From this general criticism, however, we must except the slow movement, the themes of which are charming. The whole work, which is somewhat irregular in form, is ingeniously constructed, and brilliantly scored. The pianoforte part is immensely difficult; but M. Saint-Saëns performed it with a technical mastery, and an apparent ease, which showed him to be a pianist of the highest rank. At the same concert M. Saint-Saëns also conducted his symphonic poem "Le Rouet d'Omphale"—an unpretentious little piece, very pleasing in its themes, interesting in its treatment, and charmingly orchestrated. Both works were very warmly received by the audience. The symphony of the afternoon was Schumann's No. 4 (in D minor), in which, as well as in the "Tannhäuser" overture, which concluded the concert, Mr. Manns's band was heard to special advantage. The celebrated Crystal Palace orchestra has certainly never played more finely than during the present season.

Mr. Manns being absent to fulfil his engagement at the Glasgow Orchestral Concerts, his place was filled on the 13th ult. by Mr. H. Leslie, who brought his choir with him. The first part of the concert was occupied by a performance of Mendelssohn's music to "Antigone." Though not one of the most frequently heard of its composer's works, the music is quite sufficiently known to render criticism superfluous; it will be enough to say a few words on the performance. The male voices of Mr. Leslie's choir did full justice to the music, the popular "Hymn to Bacchus" creating especial enthusiasm. The incidental lyrics were extremely well read by Mr. Charles Fry, who left nothing to desire either in clearness of enunciation or appropriateness of expression. The "Antigone" was followed by a miscellaneous selection, comprising Bach's motet for a double choir, "The Spirit also helpeth us"—one of the great show-pieces of Mr. Leslie's choir—

Mendelssohn's "Judge me, O God," and Morley's ballet "My bonny lass she smileth"—in all which pieces the choir was heard to advantage. A new singer, Mdle. Marie Breidenstein, made her first appearance in Weber's recitative and air, "Non paventar," without any great success. The lady has a fine voice, but is at present far from being a finished artist. Mr. Henry Guy sang Balfe's serenade "Good night, beloved," and the overture to "Ruy Blas" concluded the concert.

MONDAY POPULAR CONCERTS.

FOUR evening Concerts were given by this institution during the past month, previous to the usual adjournment for the Christmas vacation, viz., on the 1st, 8th, 15th, and 22nd respectively, the programmes offering, as usual, numerous attractions to the lover of classical chamber-music. At the first-named concert Madame Norman-Néruda introduced, as in the previous month, a string quartet by Haydn, which had not been performed here before, viz., that in E major (Op. 17, No. 1), which was played in excellent style by the lady referred to, who was assisted by MM. Ries, Zerbini, and Piatti. This bright and genial composition, with its somewhat antiquated leading theme in the first movement, its graceful minuet, its busy and vivacious finale, was evidently much appreciated by the audience, and will doubtless meet with a repetition before long, although some thirty-five similar works by this prolific composer as yet await their introduction to the frequenters of these concerts. The pianist on this occasion was Mr. Charles Hallé, who played with his well-known lucidity and finish Beethoven's Sonata in D major. Signor Piatti received a perfect ovation after his performance of Locatelli's Sonata in D major, originally written for the violin and transcribed for the instrument of which Signor Piatti is such a consummate master. He was most ably supported by M. Zerbini, who played the pianoforte accompaniment. The concert concluded with an admirable rendering on the part of Madame Norman-Néruda and Mr. Charles Hallé of Beethoven's so-called Kreutzer Sonata, for violin and pianoforte, a great favourite with this, as indeed with any other audience, and which elicited the usual rounds of applause. Herr Henschel was the vocalist, and contributed an Aria from Handel's opera "Rinaldo," as well as two songs by Schubert. The singer accompanied himself on the pianoforte, a proceeding admirably adapted to the drawing room, but scarcely to a public performance in a large hall; for whatever the performance under such circumstances may gain in artistic sympathy, is more than counterbalanced by the want of directness of appeal to the audience on the part of the singer. We fancy Herr Henschel will not be long in recognising the truth of these remarks. His double performance was, however, an admirable one, and resulted in the usual calls for an encore.

At the second Concert of the month M. Sainton was the leading violinist, in which capacity he played, in conjunction with MM. Ries, Zerbini, and Pezze, Mendelssohn's String Quartet in A minor (Op. 13), and Haydn's String Quartet in G major (Op. 77, No. 1), both works being rendered in a masterly manner, as indeed the mere mention of the names of these artists sufficiently indicates. Mdle. Janotha reappeared after her recent indisposition, and gave a very poetic reading of Beethoven's Pianoforte Sonata in E minor (Op. 90). This is the Sonata dedicated to Count Moritz Lichnowski, consisting of two movements only, in which the love-romance of the Count is said to have found its musical illustration. However that may be (it is Schindler who first related the circumstance), the work in question is one which demands a distinct artistic individuality on the part of its exponent, a quality which Mdle. Janotha possesses in a marked degree, and which partly explains the fact of her having so rapidly become a favourite at these concerts. Miss Hope Glenn sang Beethoven's well-known concert Aria "In questa tomba," as well as Sterndale Bennett's "Castle Gordon," there being an absence of artistic warmth in the lady's delivery which may, perhaps, have been the result of nervousness. The concluding number of the programme consisted of two pieces by representative composers of the modern German school, written for two pianofortes, the one entitled "La

Belle Griseldis," called by its composer (C. Reinecke) an "Improvisata," but treated in the regular form; the other being a "Tarantelle" by Joachim Raff (Op. 84, No. 12). These interesting compositions were well executed by Misses Hopekirk and Ockleston. Sir Julius Benedict acted as accompanist, an office in the discharge of which he greatly excels.

The third Concert referred to brought a repetition of Haydn's genial Quartet in B flat major (Op. 50, No. 1), which had been first introduced to the audience in the previous month, and whose interest in the work has evidently gained by the second hearing. Haydn is so talkative, and at the same time he has so much to say that is worth listening to, that his quartets require a repetition in order to be fully appreciated, albeit "good old Haydn" is now a-days looked upon by some as a composer whose works have long since been superseded and may be understood at a glance. Mdle. Janotha was again the pianist, and reaped endless applause in her characteristic rendering of a Capriccio in B minor, by Brahms, a Romance by Madame Schumann, and the Noveltte in B minor by Schumann, which was encored. The vocalist was Miss Lillian Bailey, whose bright voice told well in her delivery of Bach's joyous Pfingst-Cantate, "Mein gläubiges Herze," although her singing was evidently somewhat influenced by nervousness. The second vocal portion of the programme were two songs written by Herr Henschel and sung with much spirit by the lady just mentioned, the composer accompanying on the pianoforte. Beethoven's beautiful and ever-popular Septet—played here for the thirty-fourth time—concluded the programme, the executants being Madame Norman-Néruda, MM. Zerbini, Clinton, Wendtland, Wotton, Reynolds, and Pezze. Signor Piatti at this, as in the previous Concert, was prevented by indisposition from occupying his regular post at the violoncello.

For the last Concert of the month the following programme had been announced: Schumann's Quartet in A minor (Op. 41, No. 1), a Pianoforte Sonata by Beethoven, Mozart's Sonata for pianoforte and violin in F major, and songs by Handel and Buononcini; the executive artists being Mesdames Norman-Néruda and Janotha, MM. Ries, Zerbini, and Pezze; vocalist, Mr. F. King. We must defer our notice of the performance until our next number. These Concerts will be resumed on the 5th inst.

HERR HENSCHEL'S CONCERT.

A VERY remarkable Concert was given on the 2nd ult. in St. James's Hall, by Herr Henschel. The German baritone is an ambitious man, as every one whom Heaven has specially gifted should be within fair and honourable limits; wherefore, though known and respected for his vocal powers, he could hardly rest satisfied in obscurity as a composer. One or two works from his pen had been publicly heard prior to the event of which we speak, but they were comparatively slight in texture, and by no means revealed their author's capacity as he would have it understood. It is difficult, however, even for a man in Herr Henschel's position to command opportunities of showing what he can do on a large scale; the best proof of which is that Herr Henschel determined to perform his works at his own cost and charge, placing the enterprise under the aegis of charity, and seeking therewith to pecuniarily benefit not himself but the Victoria Hospital for Children. In this manner the Concert was invested with pretensions that attracted besides connoisseurs of music, many who sympathise with afflicted humanity in its most touching and pathetic aspect. We may add that the performance took place under the patronage of the Princess Louise, who is deeply interested in the welfare of the Hospital, and who, with the Duke of Edinburgh and the Duke and Duchess of Connaught, was present on the occasion. Herr Henschel spared neither pains nor money with a view to satisfactory results. He engaged a large and efficient orchestra; his chorus was chosen from the members of the Albert Hall Choral Society, and if his soloists were comparatively unknown to fame, it could not be said that they were unequal to their assigned tasks. Thus equipped, and with the concert-giver and Mr. Barnby as joint conductors, the venture promised well, and, as will be seen, achieved no little.

Composed by BERTHOLD TOURS.

m.f.

_dim

—972f

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

dim.

mf

 $\dim.$

mj

$\text{♩} = 96.$

Moderato, ma risoluto.

0225 010

11

wings, . . . A - rise, and with thee bear to mor - tal sight The hope that round thy com - ing

wings, . . . *cres.* *fz* *f* A - rise, and with thee bear to mor - tal sight The hope that round thy com - ing

ings, Arise, a-rise, a - rise, and with thee bear to mor- tal sight The hope that round thy com-ing

clings, the hope that round thy com- ing clings. We look for thee, O

clings, the hope that round thy com- ing, thy com- ing clings. We look, we look for thee, O

clings, the hope that round thy com- ing clings. We look for thee, O

clings, the hope that round thy com- ing clings. We look for thee, O

dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
 dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
 dawn - ing year, Thro' night's long drear - i - ness. We long for thee, to
 dawn - ing year, Thro' night's long drear - i - ness. We look, we long for thee, to
 light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
 light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
 light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
 light - en care, And ease our wear - i - ness, and ease our wear - i - ness.
 A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
 A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
 A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of
 A - rise, O Year, a - midst our toil and strife; With child - hand clasp the branch of

peace, A - rise o'er ev'ry crush'd heart-bro - ken life, With death-less pledge of

peace, A - rise, a - rise o'er ev'ry crush'd heart-bro - ken life, With death-less pledge of

peace, A - rise, a - rise o'er ev'ry crush'd heart-bro - ken life, With death-less pledge of

peace, A - rise o'er ev'ry crush'd heart-bro - ken life, With death-

cen - do. *f* vic - to - ries, with deathless pledge of vic - to - ries. We look for thee, O stain - less year, Of

cen - do. *f* vic - to - ries, with deathless pledge of vic - to - ries. We look for thee, O stain - less year, Of

cen - do. *f* vic - to - ries, with deathless pledge of vic - to - ries. We look for thee, O stain - less year, Of

cen - do. *f* vic - to - ries, with deathless pledge of vic - to - ries. We look for thee, O stain - less year, Of

less pledge of vic - to - ries. We look for thee, O stain - less year, Of

pure - ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy

pure - ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy

pure - ness un - de-spoil'd; We pray that thou may'st ev - er wear Thy

pure - ness un - de-spoil'd; We pray, we pray that thou may'st ev - er wear Thy

cen *do.* *ff marcato.*

chri - som - robe un - soil'd, thy chri - som robe - un - soil'd.

cen *do.* *ff marcato.*

chri - som - robe un - soil'd, thy chri - som robe - un - soil'd.

cen *do.* *ff marcato.*

chri - som - robe un - soil'd, . . . thy chri - som robe - un - soil'd.

cen *do.* *ff marcato.*

chri - som - robe un - soil'd, . . . thy chri - som robe - un - soil'd.

cen *do.* *ff marcato.*

p Più tranquillo.

A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -

p A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -

p A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -

p A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -

p A - rise, and com - fort those in - to whose eyes Their well - be - lov'd have smil'd fare -

p Più tranquillo. ♩ = 84.

p - well: A - rise, and set our treasure in the skies, That there, that there in

poco cres.

- well, fare - well: A - rise, and set our treasure in the skies, That there, that there in

poco cres.

- well, fare - well: A - rise, and set our treasure in the skies, That there, that there in

poco cres.

- well, fare - well: A - rise, and set our treasure in the skies, That there in

p *poco cres.*

1890.

pp *poco rallentando.* *tempo 1mo.* *f* *pp*

rest, in rest, that there in rest our heart may dwell. We look for thee, O

pp *mf* *f* *pp*

rest, in rest, that there in rest our heart may dwell. We look, we look for thee, O

pp *f* *pp*

rest, in rest, that there in rest our heart may dwell. We look for thee, O

pp *f* *pp*

rest, in rest, that there in rest our heart may dwell. We look for thee, O

poco rallentando. *tempo 1mo.*

pp *mf* *f* *pp*

p *mf* *cres.* *f*

fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis

p *mf* *cres.* *f*

fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis

p *mf* *cres.* *f*

fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis

p *mf* *cres.* *f*

fade - less year, When earth's frail flow'rs are gone, And on thy brow 'tis thine, 'tis

p *mf* *cres.*

cres. *cen* *do.* *molto rallentando.* *ff marcato.*

thine to bear An ev - er last - ing crown, an ev - er - last - ing crown.

cres *cen* *do.* *ff marcato.*

thine to bear An ev - er - last - ing crown, an ev - er - last - ing crown.

cres *cen* *do.* *ff marcato.*

thine to bear An ev - er - last - ing crown, . . an ev - er - last - ing crown.

cres *cen* *do.* *ff marcato.*

thine to bear An ev - er - last - ing crown, . . an ev - er - last - ing crown.

molto rallentando.

cres *cen* *do.* *ff marcato.*

Crown 8vo, cloth, 2s. 6d.

THE
MUSIC OF THE BIBLE
WITH AN ACCOUNT OF THE
DEVELOPMENT OF MODERN MUSICAL INSTRUMENTS
FROM ANCIENT TYPES BY

JOHN STAINER, M.A., Mus. Doc.

"The very excellent illustrations scattered throughout the book materially increase its value; and we sincerely hope that Dr. Stainer's labours may be rewarded as they deserve, for not only has he accumulated a large mass of reliable information upon a subject of the deepest interest, but he has thrown additional light upon much of this evidence by giving us the result of his own practical experience."—*Musical Times*.

Price 2s. 6d.

LETTERS FROM BAYREUTH
DESCRIPTIVE AND CRITICAL OF
WAGNER'S
DER RING DES NIBELUNGEN
WITH AN APPENDIX BY
JOSEPH BENNETT

Special Correspondent of the *Daily Telegraph*.

"Mr. Bennett is well-known to English musicians as one of our ablest critics. A musician himself, he adds to remarkable insight and critical judgment—intensified by long experience—the gift of a fine, lucid, and nervous English style. . . . As a permanent record of these famous performances, Mr. Bennett's little book cannot be too highly recommended, and those amateurs who wish to have a general idea of Wagner's theories will find them described in language less enthusiastic certainly than in the letters of the composer's avowed disciples, but without prejudice, and above all without a trace of intention to ridicule. . . . In the appendix are interesting sketches of Nuremberg and Salzburg, and an account of a visit to the graves of Mozart, Beethoven, and Schubert."—*Manchester Examiner*.

"We find so much which we can cordially indorse that we have great pleasure in recommending the little volume as an interesting record of the important events which it describes."—*Academy*.

In Two Volumes, Demy Octavo, Cloth,
Price 6s. each.

Musical Myths & Facts
BY
CARL ENGEL.

CONTENTS OF VOL. I.

A Musical Library.
Elsass-Lothringen.
Music and Ethnology.
Collections of Musical Instruments.
Musical Myths and Folk-lore.

The Studies of our Great Composers.
Superstitions concerning Bells.
Curiosities in Musical Literature.
The English Instrumentalists.
Musical Fairies and their Kinsfolk.
Sacred Songs of Christian Sects.

CONTENTS OF VOL. II.

Mattheson on Handel.
Diabolic Music.
Royal Musicians.
Composers and Practical Men.
Music and Medicine.
Popular Stories with Musical Traditions.

Dramatic Music of Uncivilised Races.
A Short Survey of the History of Music.
Chronology of the History of Music.
The Musical Scales in use at the present day.

"In these two handsomely printed volumes are collected, as the title implies, a series of mythical legends of all countries, in which music forms no inconsiderable item, and a few facts relating to celebrated musicians of all ages. The whole forms a readable book whose value is considerable."—*Morning Post*.

"His two volumes are almost an epitome of such a library, and, albeit somewhat desultory and discursive, are of a nature to make the reader ask for more from the same rich sources of delightful recreation in the society of the masters of a divine art."—*Daily News*.

LONDON: NOVELLO, EWER AND CO.
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

Now ready, demy 8vo, cloth, price 5s.
UNIFORM WITH "MUSICAL MYTHS AND FACTS."

**THE LITERATURE OF
NATIONAL MUSIC**
BY
CARL ENGEL.

SECOND EDITION.

Imperial Octavo, 460 pp. Handsomely bound in Cloth, gilt edges, 16s.

**A DICTIONARY OF
MUSICAL TERMS**

EDITED BY

J. STAINER, M.A., Mus. Doc.,
Magd. Coll., Oxford, and
W. A. BARRETT, Mus. BAC.,
St. Mary Hall, Oxford.

Cloth, 5s.

THE LIFE OF MOZART
INCLUDING HIS CORRESPONDENCE

BY

EDWARD HOLMES.

A New Edition, with Notes, by EBENEZER PROUT.

"Had the book been merely reprinted we are convinced that every lover of Mozart's works would have possessed himself of so faithful a record of the composer's career; but the judicious editing of Mr. Prout has invested it with an interest which cannot fail to materially increase its popularity."—*Musical Times*.

In Two Volumes, Super-royal Octavo, cloth, 21s.
Supplementary Volume of Medallion Portraits (printed from the Original Plates), 16s.

**THE GENERAL HISTORY
OF THE
SCIENCE & PRACTICE OF MUSIC**
BY
SIR JOHN HAWKINS.

PRICE 18.

THE

STORY OF MOZART'S REQUIEM.

Carefully compiled from the best and most authentic sources.

By WM. POLE, F.R.S., Mus. Doc.

This immortal work, independently of its value as a musical composition, has great interest on account of its very remarkable history. The mysterious commission given for it, the supernatural impression made by this on Mozart, his composition of the work under such pathetic circumstances, partly on his deathbed, the difficulties as to its publication, the fierce controversy as to its authorship, which for fourteen years engaged the attention of some of the most learned men and profound musicians of Europe, the extraordinary disappearance and long concealment of the manuscripts, their ultimate discovery, the difficult and perplexing questions as to their genuineness, the strange revelations gradually made as to the secret history of the various transactions, and the doubts which, after all possible information has been obtained, still hang over the authorship of some parts of the work; all these things, spread over seventy or eighty years, form a story of unparalleled interest in the annals of music.

The object of the present essay is to tell this story, which is hitherto but little known in England; and it will form, it is hoped, an appropriate companion to the various editions of the "Requiem" published by Messrs. Novello and Co.

"Dr. Pole's little book is the result of much careful and painstaking investigation, the conclusions from which are given in the most logical and clear manner, and embody perhaps the most extraordinary story ever heard of in connection with a musical composition, and one which really has all the interest of a romance."—*Edinburgh Review*.

But the most remarkable feature in the whole scheme was the programme—one of those uncompromising selections which make no concession to prevalent weaknesses, and assume that if the public are not up to the mark of classical music it is necessary, for shame's sake, to act as though they were. Herr Henschel, like Herr Joachim, is a friend and admirer of Brahms, and what, in the programme of his Concert, was not by the *entrepreneur* himself from the pen of his gifted countryman. Thus, the Concert opened and closed with Brahms, the central position being occupied by Henschel with two works, both of them novelties. One of these—the Psalm, "Out of darkness"—has lately been reviewed in our columns among the publications of Messrs. Novello, Ewer and Co., and was discussed at such length, with the help of musical examples, that it is unnecessary now to go over the same ground. Enough that the merits then pointed out, and others not visible on the pages of a pianoforte score, were undeniably manifested, and that the claim of the work to English honour on the ground of dignified character and musicianly skill was fully established. A more useful or more "safe" composition for Concerts that devote one half of the evening to sacred music could not be found among recent productions. The performance, which Mr. Barnby conducted, was on the whole excellent. Few difficulties being presented by the choral numbers, they received ample justice at the hands of the choir, while Miss Lillian Bailey, Mr. Boyle, and Herr Henschel rendered the solos in a manner open to little, if any, reproach. Herr Henschel was, of course, unchallengeable as an interpreter of his own music; while Miss Bailey, as his pupil, reflected in all she did the composer's exact feeling, and added to them the force of her own bright intelligence and excellent method. The concert-giver's second work was a setting of Lord Byron's lyric "O weep for those that wept by Babel's stream," two bass voices and a full orchestra with harps and two *violincelli obbligati* being employed. In this the composer appears to singular advantage, and excites expectations which it is to be hoped he will not disappoint. The music is expressive, far beyond common, but utterly free from trickery. Dignified in character and poignant in utterance, it illustrates the happy medium between dry scholasticism and mere "rush," while the scoring shows Herr Henschel to be a master of that branch of his art. The scope of the work is, no doubt, very limited, owing to repetitions, but even within such narrow limits a good deal is compressed, and we do not go too far in saying that the composer has in this case gained the respectful attention of amateurs for anything he may choose to bring forward at a future time. Herr Henschel and Mr. King gave the voice parts every advantage by a careful interpretation, and, at the close, the composer-executant was loudly applauded.

Of the two works by Brahms, one was no stranger to the large gathering of connoisseurs, many of whom had heard the Symphony (No. 1) in C minor either at Cambridge, where it was first played to an English audience, or at the Crystal Palace, or at a Philharmonic Concert. Herr Henschel might have found a greater novelty in its recent successor, but his actual choice needs no defence. We should be the last to disparage the merits of the Symphony (No. 2) in D, but we should also be last to admit an equality of value with the earlier work, wherein Brahms approaches more nearly the lofty standard set by the great masters, if, indeed, he does not actually reach it, and exalts himself to a place among the glorious company. This, however, is not the time for discussion upon the point thus raised. Enough that Herr Henschel made a good selection, and that under his careful and intelligent guidance the orchestra well interpreted the symphony. We might, perhaps, if disposed to be hypercritical, take exception to one or two of Herr Henschel's *tempi*, but, as Mendelssohn indicated when he scoffed at the metronome, this is a matter of feeling, as to which, within limits, musicians may legitimately differ. The second work representative of Brahms was altogether a novelty in this country, although destined, it may be, to a foremost place among those which will hand his name down to posterity. We refer to the "Triumphlied," written in commemoration of the Franco-German war, and dedicated to the Kaiser Wilhelm. It is possible now to judge this work in a purely musical sense. The "angry passions" excited by the

event which inspired it have subsided, and, although Englishmen may have their own opinions as to the way in which the "triumph" here celebrated was provoked, those opinions are not now dominant enough to create prejudice. A German moreover would naturally look at the "world-earthquake" of 1870-71 from a German point of view, which, of course, admits the fullest extent of feeling, whether elegiac, as in Brahms's "Requiem," or jubilant as in Hiller's "Song of Victory," Wagner's "Kaiser March," and the still more elaborate composition now under notice. The "Triumphlied" is, as becomes it, peculiarly German, both in musical style and pervading earnestness. With respect to its text, we need hardly point out that conventional lines are followed. The "God of battles" is praised with endless "Hallelujahs," on the assumption—which, if there be a God of battles, was well founded—that He always ranged Himself on the side of the Germans. Once, however, the beaten track is departed from, and here Brahms lays himself open to the charge, whether deservedly or not, of identifying the Prussian King with the Apocalyptic Warrior who went forth "conquering and to conquer." If the introduction of this august figure have no reference to the aged gentleman who was saluted emperor in the palace dedicated to the glories of France, then it has no significance at all, and we confess an extreme repugnance to it in any case. This, however, lies outside the question of musical worth, about which no doubt can exist. Some critics have seen in the "Triumphlied" the influence of Handel. For ourselves, we are able to detect nothing of the kind. Brahms has submitted rather to that of Bach, and his work is a reflection of the Leipzig master surrounded by the accessories of modern art. Composed for the full orchestra of our day, and for a double chorus, but nearly always in subservience to the severe scholasticism of Bach's style, the "Triumphlied" is a curious and striking exemplification of what may be done in the matter of blending old essentials and new details. As such it deserves grave attention. But it errs on the side of excessive difficulty. Not only are the double choruses elaborate and involved, but the separate parts are sometimes unvoiced to an unusual degree. Like his great exemplar Brahms treats the voice as though it were an instrument to be played upon with mechanical certainty, and to this must be attributed the ineffective performance of not a few passages. The choir, robbed by division of the confidence and strength due to numbers, sang with timidity, less through any fault of their own than as the result of music written without regard to the nature of the means employed. The voice demands vocal music, not such as would be given to a clarinet or bassoon—a fact which the old German masters never recognised, or, at best, did so slowly and in part. All the same must this "Triumphlied" be looked upon as a grand work, of lofty character and severe proportions, like some stern old Doric temple. It is a masterpiece of scholarly composition, and, if not destined to the popularity of music more easily appreciated, will ever command the respect and admiration of those who are enlightened worshippers at the shrine of art. The performance, as already indicated, was not entirely perfect, owing to manifest unfamiliarity with the difficulties to be encountered, but it conveyed a fair idea of Brahms's purpose, and excited a desire for closer acquaintance in time to come. Herr Henschel, who seemed to have every bar in his head, conducted with unflagging zeal, and him we must doubly thank, not only for making the work known to us but for superintending its execution in a manner otherwise unattainable.

MISS AGNES ZIMMERMANN'S CONCERT-TOUR.

THIS gifted artist, whose eminent and varied qualities both as pianist and composer it has been for years the privilege of English audiences to appreciate and admire, is just now engaged, for the first time, upon a Concert-tour in different parts of Germany. Miss Zimmermann, as is well known, though born at Cologne, owes her musical education to this country, she having been a distinguished pupil of our Royal Academy of Music, and her present *début* at the musical centres of her native land must there-

fore be looked upon as an important event of her artistic career. That the faultless *technique*, the artistic earnestness and thoughtfulness, which characterise the lady's interpretations, should meet with due recognition in an eminently musical country was, indeed, almost a foregone conclusion. Nevertheless, the fact must be highly gratifying to the artist, as well as to her numerous English friends, that from the commencement of her visit in Germany the reception accorded to her has been everywhere of the most flattering nature. At Düsseldorf, Hamburg, Brunswick, Berlin, Leipzig, where she has hitherto appeared at various concert-institutions, her success has been most marked, as may be gathered from the notices contained in the local organs of the press. An enumeration of the programmes of concerts in which Miss Zimmermann took part will be found in the column of this journal usually reserved for that purpose. As regards the estimate taken by German critics of the lady's qualifications, it will be of interest to our readers if we offer an extract from a fairly representative notice, published in the *Berlin Tribune* of the 4th ult. That journal, referring to a musical *soirée* given by Miss Zimmermann, with the co-operation of Herren Joachim and Hausmann, says: "The execution of the pianoforte part of Beethoven's Trio in B flat major (Op. 97) was, apart from the unerring precision in the surmounting of its technical difficulties, throughout a combination of exhaustive study, of an intimate entering into the poetic intentions of the composer, and of a refined taste. Whoever can play like this has followed the manifestations of genius step by step, until the secret of his realisation of the beautiful has quite revealed itself. . . . The Sonata in G minor (Miss Zimmermann's, for pianoforte and violin) is a grandly conceived work in four movements, which alone should be sufficient to testify to the composer's artistic maturity. Among the truly remarkable productions with which in these latter days 'woman' has entered into competition with man, this sonata may certainly lay claim to the fullest recognition, albeit that to our thinking the scherzo, which was most favourably received, appeared, because of its mazurka style, somewhat out of keeping with the rest. . . . It was, however, in her rendering of Bach's Prelude and Fugue in E minor, where the entire individuality, and the highest artistic emotion of the pianist became manifest. . . . As far as we can remember, only Hans von Bülow is in the same degree capable of initiating us into the secrets of that composer, and it is in this direction especially where we hope soon to meet the artist again."

Miss Zimmermann was expected to play at one of the Gewandhaus Concerts at Leipzig during the early part of this month, and it is needless to add that we shall continue to follow her artistic progress in Germany with much interest.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THIS Society continues its good work of musical exploration, taking full advantage of the opportunity afforded by cultured members and patrons, whose greatest pleasure, like that of the ancient Athenians, consists in hearing something new. Few musical institutions are, in this respect, so highly favoured. Committee, singers, and audience are all more or less amateurs in the best sense of the term, and the managers can safely present, because the public are prepared to welcome, whatever may be deemed worthy of revival or production. Many more such societies are needed throughout the land. Upon them the best interests of our art depend, and every success achieved at Cambridge is an incentive which should operate far and wide, wherever two or three are willing to act as the missionaries of music in its noblest development. At the Concert given by the University Musical Society on the 3rd ult., much was done of an interesting character, each piece in the programme being more or less a novelty. It may be that Leo's "Dixit Dominus," with which the proceedings commenced, had not been publicly heard in England for very many years, although its publication in a cheap form by Messrs. Novello and Co. might have drawn attention to the claims of a truly noble work. To the majority, therefore, who were not familiar with the music as arranged for the organ by Vincent

Novello, the "Dixit Dominus" came with all the freshness of a new thing, and in their experience, we venture to say, it illustrated the eternal youth of true art. Good music never becomes old. It is we that change towards it. But neither does true appreciation greatly vary. The connoisseur who deserves to be so called is superior to the fluctuations of fashion and taste, and can welcome an old master no less heartily than a young one, nor ever think of deriding his *perruque*. Thus it was with Leo at Cambridge. His grand and lofty strains, so learned yet so spontaneous, made a deep impression, particularly the opening chorus—one of the most majestic utterances of sacred song that the ages have produced. Surprising, too, was the freshness of the soprano air, "Donec ponam" and the quintet "Dominus a dextris"; beautiful compositions to which time has only given an added charm. But, indeed, the whole work must have been a revelation to those who made its acquaintance for the first time, and could not fail to excite a desire for further knowledge of Leo's genius. It is to be hoped that either the Bach Society or the London Musical Society will take up the cause of these old Italian masters. Depend upon it they are worth any amount of trouble. The Cambridge performance of the Psalm was on the whole very good, the choruses being especially well given, thanks to zeal and training of no common order. After the "Dixit Dominus" came two Motetts, one by Palestrina, "Hodie Christus natus est," the other by Brahms, "Es ist das Heil." The plain massive harmonies of the father of Italian Church music were rendered with fitting sonority, and the general result of the performance, as in the case of Leo's work, was to call forth regret that so much music, equally noble, is lying neglected or forgotten. Brahms's Motett consists of a choral, first given in free five-part harmony, and then announced phrase after phrase, as a kind of plain-song by the first basses, while the other parts accompany with the same theme contrapuntally treated. All this is scholarly and interesting, but the greatest charm of the piece lies in its Coda, which may be described as simply beautiful. The work is not easy, but Mr. Villiers Stanford's choir gallantly overcame all obstacles in the way of success, and earned for themselves hearty applause. After Bach's Violin Concerto in A minor had been surprisingly well played by an amateur—the Rev. F. W. Hudson, M.A.—the Concert ended with Purcell's "Yorkshire Feast Song," as recently published under the auspices of the Purcell Society. When the new and magnificent edition of this interesting work was noticed in our columns, the music itself received attention, and we are relieved, therefore, from the task of dwelling upon its claims as representative of Purcell's genius and of the style of his day. Rather let us bear witness to the enterprise which induced its production at Cambridge, and revived an English masterpiece after, it may be, a century of neglect. All honour to the University Musical Society for such excellent service, none the less honour because, owing to the local nature of its subject, the "Yorkshire Feast Song" can never become a work of general interest. But much of Purcell remains yet to be heard, and the more often his name comes before the public the better. Again we must praise the chorus for some excellent singing; nor should the orchestra, led by Mr. Burnett, be forgotten, inasmuch as all its duties were well performed. The soloists—Miss Thorndike, Mrs. Stanford, Miss Arnim, Rev. L. Borissow, Mr. Wing, and Mr. Thorndike—all laboured zealously at their task; and the audience, as was fitting in a centre of "sweetness and light," appeared to be deeply interested by what was done. Too much praise cannot be given to Mr. Villiers Stanford for successfully presenting a selection so full of interest.

HIGHBURY PHILHARMONIC SOCIETY.

A CONCERT of much interest was given by this Society, at the Highbury Athenæum, on the 15th ult., the principal composition selected for performance being the late Mr. Henry Smart's short Oratorio "Jacob." Whether the lamented death of the composer has invested this work with an interest which could not be created for it during his lifetime, or whether it takes six years to convince a London public that a man has written a work worth hear-

we cannot say; but certain it is that, although "Jacob" was produced with decisive success at the Glasgow Festival of 1873, it has never been given in the metropolis until, under the skilful direction of Dr. Bridge, it was performed at the Highbury Philharmonic Society on the evening of the 13th ult. After the exhaustive notice upon the *Oratorio* which appeared in our columns on the occasion of its performance, it would of course be unnecessary again to state our opinion upon its merits, which we may say, on a second hearing, remains unaltered. True, there are many points which remind us strongly of Mendelssohn, but these are rather reminiscences than plagiarisms, and the writing throughout is so charmingly natural, the instrumentation delicately handled, and the music so sympathetic with the text, that few will be disposed to raise any minor objections to its reception as a representative work by one of the most gifted English composers. As a rule, most of the numbers which produced the greatest effect at Glasgow were equally well received at Highbury. The melodious "This is my beloved," was rendered with much dramatic feeling by Miss Jessie Jones; the true love between Jacob and Rachel, "Tell me, O fairest women!" was excellently sung by Mr. Harper Kearton and Miss Jones; the Trio, "Come let us sing unto the Lord," by the above-mentioned singers and Mr. R. Kearton, was warmly applauded; and the Quartet, "Gratia is the Lord," which included the services of Mrs. Ashawh McKay, received every justice and was thoroughly appreciated. Dr. Bridge has brought his choir to a high degree of efficiency which deserves warm commendation, the execution of the choruses, "The Lord is thy keeper" (with its admirable fugal effects), "Happy art thou, O Jacob," and "Oh praise the Lord," being especially good. The tone of the choir is fairly balanced, and every attention has been paid to ensure that due observance of what is technically termed "light and shade," without which all becomes dull and wearisome. The second part of the concert, which was miscellaneous, included Mr. C. E. Stephens's clever Overture, "A Dream of Happiness." The room was extremely well attended, and the Concert every respect thoroughly successful.

The Committee of Management of the Royal Academy of Music, at a meeting on Wednesday, the 10th ult., passed the following minute, in reply to a letter of H.R.H. Prince Christian, of May 28 last, inquiring whether the Royal Academy is willing to surrender its present charter and accept a new one in the form of an enclosed draft, if, on or before May 1, 1881, an annual sum of at least £3,000 can be guaranteed:—

The Committee of the Royal Academy of Music, having by virtue of its charter the exclusive and entire management of the Institution, and that they would not fulfil their duty did they not convey to the Directors their views upon the question of the surrender of their charter, which will be brought before the meeting on the 13th inst., considering that the Directors of the Royal Academy of Music, in view of the disastrous financial state in which the Institution was unfortunately placed in the year 1868, thought it desirable at that period to surrender its royal charter to the Queen; considering that Her Majesty issued the charter to the Directors, declaring that she was not bound to receive it back or to annul it; considering that the Directors then engaged in teaching at the Institution, at a great personal sacrifice, undertook to carry on the Royal Academy of Music on their own risk and on their own responsibility; considering that the Academy of Music enjoys at present, and has enjoyed during the last twenty years, is mainly due to the zeal and self-denial of the staff of the Institution; the Committee of Management thought it was due to the Institution to acquaint them with the scheme of the New Musical Institution, and to ask them to express their views on the subject. At a meeting of Professors, held at the Institution on Friday, June 6, the subject of the surrender of the present charter was fully discussed, and the following resolution was agreed to: "The Royal Academy of Music is willing to be placed on a more solid basis than that upon which it is now constituted, and to be enabled to enlarge its sphere of action, but it cannot surrender its present charter on any conditions whatever." The Committee are advised that it is impossible to surrender the charter unless by the consent of the whole body corporate, and as there are members of the Committee and of the Board of Directors who would be unwilling to surrender the charter upon any conditions whatever, it appears to the Committee that it is simply impossible for the Directors to take any step in annihilating the present charter. The Committee would gladly see the Institution placed on a more permanent basis than that upon which it at present stands, and they venture to think that this object would be better achieved by giving to the Royal Academy of Music, without reservation of the patronage and support which are promised to the proposed Institution, than by erecting a new Institution.

An extraordinary meeting of the Directors on Saturday,

the 13th ult., to consider the question contained in Prince Christian's letter, the following resolution was passed:—

"That as a very large number of the members of the body politic and corporate of the Royal Academy of Music are not willing to surrender their present charter, the Directors feel compelled to decline most respectfully the proposition contained in the letter of His Royal Highness Prince Christian of May 28th last; at the same time they would gladly welcome any aid that could be given to the Royal Academy, which would enlarge the operations and advance the art of music in this country."

A CONCERT was given by the Hampstead Choral Society on the 19th ult., in the New Vestry Hall, Hampstead. The programme was not only reflective of the cultivated taste of the Conductor of the choir, Mr. Willem Coenen, but well selected to gratify the many amateurs whose growing love for good music is one of the most hopeful signs of the day. Mendelssohn's Psalm, in eight parts, "Why rage fiercely the heathen," Gade's Cantata, "Christmas Eve," and the "First Walpurgis Night," one of those truly dramatic works by which Mendelssohn proved to the world how great he might have been in Opera, were the principal compositions chosen for the display of the choir, every department of which showed the result of zealous and judicious training. Especially in the "Walpurgis Night" the good quality of the voices, as well as the perfect balance of tone, were successfully exhibited; and Mr. Coenen may fairly congratulate himself upon the result of his exertions in the past, and confidently look forward to higher results in the future. Gade's work was heard, we believe, for the first time in England; but now that its merits have been revealed, there can be little doubt that it will take its place amongst the many beautiful works of a composer who is rapidly making his way in this country. The choruses—especially that in which the seraphic and pastoral subjects are woven together—are charmingly written, and truly sympathetic with the text; and the solo which runs throughout the work—excellently sung on this occasion by Mdlle. Hélène Arnim—is extremely effective. Besides the vocalists already named, Mr. Basil E. Lawrence and Mr. Frederick King lent their assistance in the important works as well as in some solos; a graceful and well written song by Mr. Coenen, "True love," being received with warm and well deserved applause. In addition to conducting the choral portion of the programme Mr. Coenen performed the pianoforte part of Mendelssohn's well-known Trio in C minor, and, considering that he was assisted by Messrs. Wiener (violin) and Albert (violinello), it is needless to say how perfectly this work was rendered. The pianoforte accompaniments to all the works mentioned were performed with much skill and judgment by Miss Amy Gill. In every respect the Concert gave the utmost satisfaction to a large and sympathetic audience.

CONSIDERING how much England owes to Germany for her erudite works on musical art, it becomes a pleasure to record a graceful recognition from Germany of an important contribution on the same subject from England. Mr. Ebenezer Prout's "Instrumentation Primer" has, it seems, been translated into German by Mr. Bachur; and the review upon the work in the *Allgemeine Musikalische Zeitung*, by no less an authority than Dr. Chrysander, deserves to be read in this country, if only as a proof that an Englishman's labours find a ready appreciation in a land which measures not its admiration for art by the boundaries of its own territory. We have not space to insert the entire notice, but quote the following portions:

The author wrote this work for a series of music primers published by Novello, Ewer and Co., and Mr. Bachur, a young, intelligent musician, in Novello's business, translated it into German. As there is in our language a translation of the well-known work of Berlioz, and as we have besides that a large work by Lobe on Instrumentation, it will be useful to say that this little book of Mr. Prout's is not a compilation, but an entirely new and independent work, which even may be considered as a supplement to the already existing books on the subject. . . . The examples given deserve high praise for the compressed way in which they are produced. By giving the necessary information in the shortest possible way, it has been possible to give eighty-seven examples from the works of the greatest masters, from Handel to Brahms, and to find room in the 144 pages of which the little book consists to give full explanations on the subject. The examples in the book are especially praiseworthy because they represent the whole concern of the instrumentation from a much more independent standpoint than any of the examples in its predecessors. The author is a man of great knowledge, of excellent memory, and of that happy independence which permits him to choose and take the good wherever he finds it

We therefore do not hesitate to say that this little book is richer and more independent than any of its predecessors.

After minutely criticising several chapters in the book, Dr. Chrystander ends his review thus:

But Prout has widened considerably the limited horizon of his predecessors, Berlioz and Lobe, and he has written an Instruction Book which, in spite of its smallness, may be considered the best work of its kind.

We understand that the arrangements for the completion of the new National Opera-house on the Thames Embankment have been finally entered into, and that the works will now very shortly be resumed. According to the terms agreed upon, it is said the new company which has been formed undertakes to take over the uncompleted building from its original owners and representatives at the sum which has already been expended upon it, together with the ironwork and other material on the ground necessary for continuing the works, less a certain percentage for dilapidations and decrease in value caused by the long exposure of the works; and it also further agrees to reimburse to the original promoters some portion of the large amount of ground-rent which during the last few years has been paid by the lessees to the Metropolitan Board of Works, amounting to several thousand pounds. The amount which had been expended on the building when the works were stopped was upwards of £40,000, something like one-half of which was incurred in the excavations and getting in the foundations. The building has already proceeded as far as the grand tier.

At the Annual Meeting of the London Gregorian Choral Association, recently held at St. Barnabas' Schools, Pimlico, the Lord Steward (Earl Beauchamp) presided, and after the usual routine business the noble chairman, who is president of the Association, presented to Mr. R. Alderson Turner a Broadwood pianoforte, accompanied by an illuminated address and a purse of sovereigns. Mr. Turner has held the office of Hon. Sec. from the foundation of the Society in 1870, since which period over 1,800 members have been enrolled, and similar Associations formed in Colonial and American dioceses. Earl Beauchamp claimed for Mr. Turner the honour of having organised modern Gregorianists, and for the Rev. Thomas Helmore, a veteran in the cause, that of having revived the use of Gregorians in the English Church thirty years ago. Owing to overwork the Hon. Sec. has retired, and Mr. H. C. Richards has been elected to fill his place.

An excellent Amateur Concert was given, under distinguished patronage, by Miss Pattison at her residence, 20, Clifton Gardens, Maida Hill, on the 16th ult., to aid in the maintenance of forty new beds lately opened at the University College Hospital, Gower Street. A well-selected programme was very creditably sustained by Miss Pattison, Miss Blair, Mr. Slack, Mr. Enthoven, Mr. Frank Bertioli, Mr. Foord, and others, under the able direction of Signor Adelman (who kindly sang during the evening solos by Bizet, Wagner, and Gounod). Miss Pattison exhibited exceptional talent both as a vocalist and a pianist; and we sincerely hope that her philanthropic efforts may prove of substantial assistance in so worthy a cause. We are asked to state that Miss Pattison's subscription list will remain open until the 5th inst., so as to enable all who are charitably disposed to contribute.

THE Dedication Festival was held on Sunday, November 30, at St. Andrew Undershaft, Leadenhall Street. The sermon in the morning was preached by the Rector (the Bishop of Bedford), and in the evening by the Curate (the Rev. W. Fraser Nash, LL.B.). Both services were fully choral. At the morning service the anthems were "Now we are ambassadors" and "How lovely are the messengers" (Mendelssohn); in the evening Spohr's Cantata, "God, Thou art great," was performed in the place of the anthem. The choir, numbering 40 voices, sang with great effect, being conducted by Mr. Faulkner Leigh, who sang the solo parts in the Cantata, assisted by Master Ward and Messrs. Dutton and Latta. Mrs. Stirling Bridge presided at the organ, and gave at the conclusion of the service "The War March of the Priests."

THE Saturday evening Promenade Concerts, instituted by Mr. Charles Dubois at the Royal Aquarium, are likely to prove highly attractive if we may judge

from the enormous audience assembled on the opening night, the 13th ult. We could well spare Jullien's "British Army Quadrille" from the programme; but many good things were given, including an admirable performance of Mendelssohn's "Andante and Rondo Capriccioso" by Miss Christina Britton, and some vocal music by Madame Mary Cummings, Mrs. Weldon, and Mr. Barton M'Guckin—that this concession to what is presumed to be the "popular taste" may well be pardoned. The choral music was carefully rendered by about 200 singers, trained by Mrs. Weldon, who conducted.

THE Annual Concert in aid of the funds of the Poor Office Orphan Home was given at St. James's Hall, on the 13th ult. The principal vocalists included some of the most eminent artists of the day, amongst whom may be mentioned Madame Marie Roze, Madame Liebhart, Miss Annie Sinclair, Messrs. W. H. Cummings, Wallace Weldon, Henry Guy, and Frederick King. There were many—many—encores in the vocal portion of the programme; and the instrumentalists—Messrs. Viotti Collins (violin), Olaf Svendsen (flute), and John Thomas (harp) were warmly applauded. The room was crowded in every part. Besides accompanying the vocal music, Sir Julius Benedict performed, with Mr. John Thomas, a duet for harp and pianoforte.

A CONCERT was given at the Tolmer's Square Institution on Tuesday, the 25th ult., by the Christ Church Choral Society, Westminster Road, under the direction of Mr. F. Edwards, Organist. The programme included several choruses and part-songs, an anthem for female voices—"The Lord is my Shepherd," and a Bridal March for the pianoforte, the two latter pieces composed by Mr. Edwards. The soloists—Miss Collins, Miss Hellis, and Mr. George Whillies—received frequent applause; and the choir, which is a voluntary one, sang throughout with much care. The hall was crowded by an appreciative audience. Mr. A. Beckley was an efficient accompanist.

At the annual social gathering of the Guilds which was enrolled in the Union some excellent music was given by members of the Church and Stage Guild, with other friends. The meeting took place in the large school-room of St. Barnabas, Ebury Street, S.W., and was largely attended by guildsmen and clergy. Mr. and Mrs. Newton Bayly (Madame Libbie Konss) lent their valuable assistance to the vocal department and were warmly received, as was also a clever amateur pianist, Mr. G. A. Horne, who rendered the March from "Tannhäuser" and an "Andante Capriccioso" of Mendelssohn with much skill.

A CONCERT—or rather what was termed a "rehearsal"—of the Guildhall Orchestral Society was given on the 15th ult., before a large audience. The orchestral pieces, which included a portion of Schubert's Symphony in C, and the Overtures to "Faust" (Spohr) and "Guillaume Tell" (Rossini), were excellently rendered considering that the band is entirely composed of amateurs. Mr. Weist Hill, to whose skill and untiring exertion the Society owes its present state of efficiency, played during the evening the slow movement from one of Spohr's Violin Concertos, which elicited the warmest applause.

THE South London Choral Association, under the direction of Mr. Leonard C. Venables, gave a Concert at St. James's Hall on the 5th ult. Miss Annie Marriott, Mr. Barton M'Guckin, and Mr. Santley were the soloists, and their efforts were much applauded. The chief feature of interest was, however, the singing of the choir, which was heard to much advantage in a selection of part-songs, glees, and choruses, well adapted to bring out the many excellent qualities of the thoroughly competent body of singers, whose intelligent and refined execution elicited hearty and well-deserved applause.

An interesting musical performance of the pupils of the London Society for Teaching the Blind to Read was given on the 12th ult. at the Institution, Upper Avenue Road, Regent's Park, under the able direction of Mr. Edward Barnes, the Society's Conductor. The first part consisted of a selection from the "Messiah" (the solos in which were particularly well sung, Mozart's accompaniments being effectively represented on the organ), and the second part was miscellaneous.

The Dedication Festival Services at St. Edmund the King and Martyr, Lombard Street, were held on November 30. At the choral celebration, at noon, Ouseley's service in F was sung; and at evensong Ebdon's Evening service, C. E. Horsley's "I was glad," and Ouseley's "I came even to pass" were efficiently rendered. On November 27 (being the octave), Handel's "Hallelujah" chorus was sung after the evening service. Miss Kate Westrop presided at the organ, and Mr. C. E. Tutill conducted.

We understand that the Telephone is now adopted as a means of rapid communication by Mr. Alfred Hays, of the City Box Office, 4, Royal Exchange Buildings, Cornhill, the establishment being connected by this medium with a large number of the most eminent merchants' and bankers' offices in the City and with all the principal theatres; thus affording every facility for the transaction of orders. Mr. Hays already possesses telegraphic communication, and in using telephonic has well earned the thanks of his numerous patrons.

Messrs. BREITKOPF and HÄRTEL, of Leipzig, the famous publishers of the complete works of Beethoven, Mendelssohn, Mozart, and Chopin, are about to add another name to this illustrious list of composers. They announce a description edition of the complete works of Robert Schumann, edited by Clara Schumann. Additional interest is attached to this edition from the fact that the name of Clara Schumann is connected with her late husband's works, which will now appear for the first time in a complete form.

On Tuesday evening, the 16th ult., the Tufnell Park Amateur Choral Society gave its first Invitation Concert the sixth season at St. George's Church Room, Holway, N. Besides several solos and Randegger's Trio, "The Mariners," the programme included Spohr's "24th Psalm," Ferdinand Hiller's "Lurline," and Schumann's "New Year's Song." Mr. W. Henry Thomas conducted, and also played Mendelssohn's Capriccio in B flat minor. Frank Thomas was the accompanist.

We are glad to be enabled to state that the temporary disposition of Sir John Goss, caused we believe by the recent exceptionally severe weather, has now passed away. His good news will, we are assured, be received with the most pleasure not only by the musical public but by the many personal friends of the composer, the anxious queries of whom during his illness have amply attested the high esteem in which he is held.

At the last weekly practice of the Bach Choir (held in the Lecture Theatre of the South Kensington Museum) the following selection of music, including solos, was sung for rehearsal: J. S. Bach's Sanctus in D, Palestrina's "Requiem" (the first three numbers), Palestrina's eight-part Motett, "Hodie Christus natus est;" and the second Cantata from J. S. Bach's "Christmas Oratorio."

An interesting Concert by the boys of Christ's Hospital was given in the Great Hall of the Institution on the 18th ult. The programme included Mendelssohn's "Hear my Prayer," and Sir John Goss's "Hymn for Christmas Day," besides several part-songs and solos, all of which were admirably rendered by the juvenile vocalists, and loudly applauded by a highly appreciative audience.

A Concert was given at Steinway Hall by the pupils of Madame Santon-Dolby's Vocal Academy on the 18th ult., in which much talent was exhibited in the rendering both of choral and solo music. The instrumentalists were Miss Margaret Gyde (Royal Academy of Music) and Mr. William Sutton, whose solos on the pianoforte and violin respectively elicited much applause.

The competition for the Santley Prize of 10 guineas, and the one who may be judged to accompany best and to compose at sight," took place at the Royal Academy of Music, on Monday, the 15th ult. The examiners were Mr. C. Deacon, Mr. Sidney Naylor, and Mr. Santley, and the prize was awarded to Richard Harvey Löhr.

A Congregation holden at Oxford, on November 27, presided over by the Rev. Dr. Evans, Vice-Chancellor, the following were admitted to the degree of Bachelor in Music:

E. J. Bellerby, New College and Selby, Yorkshire; F. Bentley, New College and Derby; G. H. Stone, New College and Torquay.

The autograph score of Handel's Opera "Amadigi" was sold by Messrs. Puttick and Simpson on the 15th ult. for the sum of £35 10s., and that of Mozart's Quintet in D major for £45 3s. They were from the collection of the late Mr. F. Smee, of the Bank of England.

We regret to announce the death at Maidstone, on Nov. 26, of Mr. Charles Spackman Barker, the well-known inventor of the pneumatic action as applied to organs, and also of the electric action.

MR. STEDMAN has resigned his position as Director of the Music at St. Andrew's Church, Tavistock Place.

REVIEWS.

Songs from the Published Works of Alfred Tennyson. Set to music by various composers. Edited by W. G. Cusins. [C. Kegan Paul and Co.]

THIS volume, gorgeous in scarlet and gold, ranks among the remarkable books of the season. In conception and execution it is alike worthy of its theme, and it embodies the result of a serious effort to combine the art of poetry, as represented by the graceful numbers of the Laureate, with the art of music as exemplified in strains of which these numbers need not be ashamed. It may be said that Tennyson's lyrical verses do not in every case lend themselves readily to musical treatment, and the assertion is no doubt true, owing sometimes to irregularity of construction, sometimes to peculiarities of diction. But, on the other hand, they are always instinct with the spirit of poetry, and when that is the case a true composer never fails to evolve a musical complement which, united to the words, makes up perfect expression. The songs chosen by the editor are forty-four in number, taken impartially from the entire range of Tennyson's muse, and affording examples both of his earlier and later style. Upon these no fewer than thirty-six composers have exercised their skill; the majority of them being, very properly, English by birth or adoption, while all the foreigners are to some extent or other famous men. The English musicians, actual or by courtesy, who have collaborated with Mr. Cusins are Sir J. Benedict, Sir Herbert Oakeley, Messrs. Barnett, Sullivan, Hatton, Barnby, Leslie, Jackson, Pinsuti, Goldschmidt, Hullah, Parry, Manns, G. A. Macfarren, Walter Macfarren, Hueffer, Corder, Silas, Emily J. Troup, Blumenthal, Harold Thomas, Cowen, Berger, Randegger, Tours, Florence A. Marshall, Stanford, and Cummings; while among the foreigners are Liszt, Gounod, Raff, Saint-Saëns, Scharwenka, Henschel, Joachim, and Massenet. It must be allowed that these names represent a very considerable aggregate of musical talent; and surfeited though Tennyson may be with the honours continually setting towards him from all parts of the English-speaking world, he cannot but appreciate the splendid testimonial offered by so many professors of an art kindred to his own.

We shall hardly be considered tedious, looking at the important character of the volume, if we go through its contents in order, dwelling upon each item according to its apparent value. Mr. John Francis Barnett leads the way with a setting for mezzo-soprano solo and two-part female chorus of "The Sea Fairies." This is a charming number. Mr. Barnett always writes clearly, smoothly, and melodiously, and he does so here, while reflecting to a shade the spirit of the words. The piece opens with a short solo in G minor, "Slow sailed the weary mariners"; after which, in G major, *allegretto*, come the bright tripping strains of the syrens, with harp accompaniment. The song nowhere presents difficulties, and is sure to be a favourite. Next Mr. Ciro Pinsuti presents "The Miller's Daughter":

It is the miller's daughter,
And she is grown so dear, so dear,
That I would be the jewel
That trembles at her ear.

This is set, *allegretto moderato*, in F, for a medium voice, with the accompaniment chiefly in *arpeggio*. The style is, with entire propriety, that of the ordinary simple English

ballad, which depends for expressive effect more upon the singer than the song. Ambitious music would not in the least have suited so bucolic a theme, and this Mr. Pinsuti had, of course, discernment enough to see.

Love that hath us in the net,
Can he pass, and we forget?

The two verses beginning thus—from the same poem as the words of the song preceding—were entrusted to Mr. J. L. Hatton, who has done well with them, considering their somewhat jerky character. This is another *allegretto* in F major, and in simple style. But Mr. Hatton rarely composes even an unaffected song without showing the hand of a master, and several points in the present little work at once arrest attention on that account. After the author of "To Anthea" follows Mr. Robert Jackson with the well-known "Death of the Old Year"—

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing.

In our opinion Mr. Jackson has by no means done justice to the pathetic beauty of his theme. His music is a plainly harmonised melody in C minor, with a chorus in C major of no special character, and made like a Psalm tune to accompany the varying expression of many verses. This lyric has yet to be set. We have next the editor himself, who comes with a part-song, *grave*, in F minor, to the stirring yet majestic lines, beginning—

Of old sat Freedom on the heights,
The thunders breaking at her feet:
Above her shook the starry lights:
She heard the torrents meet.

Mr. Cusins's well-developed composition may not be accused of commonplace; indeed, the first and more serious portion shows rather a determined effort to be distinctive, which in a great measure succeeds. The utterance of the music is bold and sonorous, like that of the verse, whilst an occasional ruggedness of harmony makes the association still more complete. A change to triple time (*andante*), and the tonic major on the words, "May perpetual youth keep dry their light from tears," affords a charming contrast, and altogether this part-song must be accounted a good thing. Mr. Cusins further undertook the setting of some rather unlyrical verses from "Audley Court"—

Oh! who would fight and march and counter-march,
Be shot for sixpence in a battle-field?

We are inclined to doubt the propriety of selecting these verses at all, but as the Editor gallantly took them himself there is not much cause for complaint, and it must be owned that his dealings with them are not unsuccessful. Nobody could have made the verses entirely acceptable as a song with music. Very different must have been the experience of Mr. Otto Goldschmidt with the delightful lines beginning—

Sleep, Ellen Aubrey, sleep and dream of me:
Sleep, Ellen, folded in thy sister's arm,
And sleeping, haply dream her arm is mine.

At any rate the result is very happy. An elegant and flowing melody in 6-8 time (G major), with a not less elegant accompaniment, gives just expression to the feeling of the text; and the entire song, though simple in construction, bears unmistakable signs of taste and skill. In "The Golden Year"—

We sleep and wake and sleep, but all things move;
The Sun flies forward to his brother Sun—

Mr. Henry Leslie affords another proof of his competence as a writer of concerted vocal music. It contains an episode in unison and harmony, "to be declaimed something like recitative, and in very free tempo," which certainly has a striking effect, and points to a new resource in the vocal treatment of freely constructed verse. But the whole composition is vigorously wrought out, and interesting. To Herr Scharwenka was allotted the verses from the story of the "Sleeping Beauty," beginning—

And on her lover's arm she leant,
And round her waist she felt it fold,
And far across the hills they went
In that new world which is the old.

The composer has set them, *moderata assai*, in E major, with freedom but without any extravagance of style. Although the accompaniment is throughout elaborate and somewhat difficult, the principal melody is quite simple, and only in a passionate episodic theme in C major does Herr Scharwenka give the rein to his glowing fancy. We

like the song very much, as one of the best musical illustrations of Tennyson now before the public. The number is Mr. Arthur Sullivan's "St. Agnes' Eve"—a song already well known, and upon which, therefore, it is now needless to dilate. Mr. Sullivan is also the composer of the number following, in which the bucolic love-story of "Edward Gray"—

Sweet Emma Moreland of yonder town,
Met me walking on yonder way—

receives sympathetic and appropriate treatment. The composer knows well how to be expressive, and at the same time perfectly natural and unaffected. He is here, "Edward Gray" is a simple ditty—a true ballad—but it does not contain an unmeaning or matter-of-course phrase, and if it were published in a separate form, popularity would doubtless be its fate. Sir Julius Benedict's "Farewell"—

Flow down, cold rivulet, to the sea,
Thy tribute wave deliver:
No more by thee my steps shall be,
For ever and for ever—

belongs to the most masterly things in the volume; the melody in E flat, 6-4, having well-marked characteristics while both the "figures" and the harmonies of the accompaniment are distinguished by freedom and boldness. The verses from the story of King Cophetua and the Beggar-Maid follow—

Her arms across her breast she laid;
She was more fair than words can say—

and these have fallen into the congenial hands of Mr. Joseph Barnby, by whom they have been set very gracefully. Equally meritorious of its kind is Mr. John Hullah's music to "Come not when I am dead." Indeed of English composers appear in most of these little works a singular advantage, as though association with the greatest living English poet put them on their mettle.

Next month we shall complete our notice of this beautiful and attractive volume, which, there can be little doubt, will pass from many a hand to many another hand as a seasonable token of Christmas remembrance.

Original Compositions for the Pianoforte. By Felix Mendelssohn-Bartholdy. [Novello, Ewer and Co.]

THE publishers of this handsome folio, and of its companion in octavo, issued some time since a complete edition of Mendelssohn's pianoforte works in four volumes, which, no doubt, will ever remain a favourite copy with amateurs. But it was desirable, in the interest of economy to produce if possible the same works in one book, and the task has been very successfully accomplished. Looking at the mass of matter to be dealt with, the most obvious difficulty lay in compressing it into a handy volume. But, however, of a careful selection of paper combining lightness with quality, the obstacle has been overcome, and every bar of Mendelssohn's published music for the household instrument is now brought within one cover. The edition will be a boon to amateurs generally on the account, but it is otherwise acceptable as a beautiful specimen of music engraving and printing. The eye rests on each page with pleasure, not merely because of the legibility of the text, but also because every character is perfectly formed and the whole tastefully displayed. It may be worth while to add, lest the point escape attention that the edition contains both the Concertos (with the orchestral passages compressed into pianoforte score) and the entire eight books of the "Lieder ohne Worte."

Watchfulness: The Parable of the Ten Virgins. Cantata for Treble and Contralto Voices. The words compiled from the Holy Scriptures by W. A. Barrett, Mus. Bac. The music by Henry Hiles, Mus. Doc., Oxon. [Forsyth Brothers.]

PENDING the composition of a new Oratorio, sacred Cantatas are springing up with a rapidity which convinces us that we have writers in our midst fully capable of supporting the dignity of musical art in this country, and that we only await that encouragement so freely awarded to the composers of other nations to take their true place in the world of art. Dr. Hiles's latest contribution to our fast increasing stock of such pieces is unpretentious in character but so well written throughout as to ensure its acceptance

musical as well as unmusical hearers. After a brief instrumental introduction, the Cantata opens with a piano solo, followed by a chorus. This solo, commencing with the final crotchet of the bar, which is bound to the first crotchet of the next bar, is agreeable enough musically; the syncopation compels such a false accent to the words that we cannot reconcile ourselves to the phrase. A soprano recitative precedes an important chorus, which contains two movements contrasted in character, and includes some well considered and effective points. The Scena for contralto, "While the Bridegroom tarried," is local and full of interest; but the solo with chorus which follows is somewhat laboured, and scarcely tones with the rest of the Cantata. The Trio, "They that be shall shine as the firmament," is an exceedingly beautiful and melodious specimen of part-writing, and may probably make its way out of the work for which it was written. After a recitative the graceful chorus "The angels that be her fellows shall bear her company" follows with much effect. Perhaps the best-written piece in the work is the succeeding chorus in A minor, "Lord, Lord, to us," the choral response to which, in F major, that every one that saith to me 'Lord! Lord!' is exceedingly dramatic and in true sympathy with the words, and good imitative passages occurring towards the latter end of the chorus. The Cantata ends with a repetition of the opening phrase, slightly altered, in chorus. There is no monotony in key nor in style throughout this work, and there is a monotony in rhythm which we cannot but think must be felt in performance; for—with the exception of the brief chorus in A minor, and the equally brief Trio—every piece is in 4-4 time. We perceive that the Cantata is scored for the orchestra; and should be glad to hear it with that instrumental colouring which no doubt carries out the composer's original intention, for in parts the pianoforte accompaniment sounds thin. No work written for an orchestra can be fairly judged by a pianoforte reduction of the score; and every writer, therefore, who instruments his composition should, as Dr. Hiles does, state the same upon his title-page. As the work is by no means faultless of execution, we especially commend it to the attention of the many metropolitan and provincial choirs in search of novelty. A Cantata of moderate length, and containing no exceptional solo or choral power, should be chosen to concert-givers who are desirous of performing new works, and yet not ambitious enough to battle with the intricacies of full Oratorios.

Christmas Album. Twenty-four Pieces for the Piano-forte. Composed by P. Tschalkowsky. [Neumeyer and Co.]

WORKS especially dedicated to the festive season of the year must not be kept waiting for a notice; and although the Album now before us comes too late to be recommended as a Christmas present, we may urge it upon the attention of parents and guardians as a most appropriate New Year's Gift. No doubt Schumann has set the fashion in writing quaint little pianoforte pieces with equally quaint titles; and perhaps in the present day this fashion is not so much followed by most others—is almost worn to death; but when we get fanciful sketches as good as we find scattered throughout this volume they may be certain of a cordial welcome. We say "scattered throughout" the book, because they are not equally entitled to praise; but amongst the two pieces none are bad, and many are really excellent. Of course it is difficult, indeed impossible, to realise musical titles such as "The young Lord," "Mamma," "The Doll," or "Grandmother's Story"; but this objection may be urged as much against Schumann's "Kinder-Album" as against the "Christmas Album"; and we cannot afford to ignore good music, even of such simple construction. Our especial favourites in this collection are the "March of the Toy Soldiers," "Dolly is ill" (an appropriately pathetic piece in G minor, in which the meanings of the much loved invalid are admirably suggested), "Happy Dream" (a really charming "song without words"), "The Swallow's chirping," and "The Merry-Gurdy." All those we have mentioned are of a peculiarly fitted for illustration; but there are very many not lending themselves as well to musical treatment, which may be equally acceptable to the young performer.

The Child's Book of Praise. A Manual of Devotion, in Simple Verse, by C. F. Hernaman. With accompanying Tunes, edited by C. A. Barry. [J. T. Hayes, Joseph Masters and Co., and Novello, Ewer and Co.]

"ONE of the last undertakings of the late lamented Dr. J. B. Dykes," says the editor of this work, in his preface, "was that of preparing a musical edition of 'The Child's Book of Praise,' by C. F. Hernaman, the text of which, with a preface by the Rev. Jas. Skinner, had already been published in 1873." Unfortunately the death of Dr. Dykes happened when he had completed but five tunes for the book, and received one or two others from friends; but his plan of soliciting musical contributions from others to add to his own compositions was carried on by Mr. Barry, and the result is a work which reflects the utmost credit upon those who have so zealously laboured in the cause. The five tunes by Dr. Dykes are not only excellent, musically speaking, but deeply sympathetic with the words to which they are allied, No. 8, "Easter," especially being noticeable for its simple eloquence and appropriateness to the season for which it is written. The other contributors are Dr. G. B. Arnold, W. A. Barrett, Mus. Bac., Henry Gadsby, Dr. E. G. Monk, Professor Sir Herbert Oakeley, Mus. Doc., Rev. A. B. Orr, Sir F. A. Gore Ouseley, C. Hubert H. Parry, Ebenezer Prout, Dr. Stainer, C. E. Stephens, Professor Sir R. P. Stewart, Mus. Doc., C. Villiers Stanford, and the editor, who although having furnished a large number—indeed the largest number—of tunes, has modestly reserved the smaller hymns for himself. It would be invidious where all are so good to select any particular compositions for praise; but we may say generally that the many eminent artists who have assisted in the work have worthily sustained their reputation; and that either in children's services, at school or in the home circle, this little Manual of Devotion will be found most valuable.

The Girl to her Bird. Words by Hamilton Aidé. Music by A. G. Thomas. [Stanley Lucas, Weber and Co.]

MR. THOMAS is a stranger to us; but his song is the work of an artist. We are always frightened of vocal pieces in which any reference is made to a bird; for what may be described as the conventional "twiddle" on the pianoforte is almost certain to occur whenever an opportunity offers, and very often when it does not. The composer of this artless little ballad has, however, very properly given a musical setting rather to the feeling than to the words of the poetry; and the result is a charming little duet for voice and pianoforte, which we cordially commend to the attention of vocalists in search of novelty. We are particularly pleased with the treatment of the phrase "O let me fly," the long-held G for the voice, on the dominant harmony of C, dropping through the seventh to the key-note, expressing the words most sympathetically. Mr. Thomas might, we think, with tolerable certainty, calculate upon an equal amount of success in some more important work.

A Swing-Song, for the Pianoforte. By Eugene Woycke. [Paterson and Son.]

SWING-SONGS, like all pieces in which the rhythmic character so materially assists the composer in his work, are multiplying fast. Marches, Gavottes, Mazurkas, Bourrées, &c., flood the market; and their authors, therefore, must not be surprised if we begin to judge such compositions not so much by their adherence to the orthodox type as to their abstract musical merits. Whether, then, we can obtain the "swinging" effect in the piece before us by obeying the composer's direction to mark every half-bar powerfully is scarcely so important a consideration as whether he has written a good composition; and, viewing it in this light, we cannot accord it any very high praise. The subject is not particularly striking, and the enharmonic change after the second double bar seems somewhat forced. Nevertheless, we think the piece would please, especially if its title be proclaimed, before performance, to all the listeners.

The Psalmist. A Collection of Tunes, Chants, and Anthems for Public Worship, and for Domestic and Family Use. [Haddon and Co., and Novello, Ewer and Co.]

THIS book appeared many years ago in a less compendious form. We have from time to time noticed in these

columns the different parts as they reappeared in their enlarged form, so that we have only to state that the work is now complete in one volume, and will be found to contain a large variety of music for every portion of the service which is usually rendered chorally.

We venture to remind our readers that the book is intended for Nonconformists, and contains 627 tunes, selected chiefly from the best hymn-books of the day; and also two sets of chants to the whole of the Psalter and other portions of Scripture; several settings of the Te Deum, Benedicite, Responses to the Commandments, &c., as well as what is generally known as Tallis's Service. There are also upwards of 100 anthems, chiefly of a congregational character. The book is under the editorial superintendence of Mr. Ebenezer Prout.

The Literature of National Music. By Carl Engel.
[Novello, Ewer and Co.]

THESE interesting papers upon National Music—published from "THE MUSICAL TIMES"—will, we doubt not, form a standard work for reference upon the subject; for, as Mr. Engel says in his preface, most of the publications where accurate information is to be found are out of print, and there is no probability, except in some rare instances, of their being reprinted. The author of these articles has collected them into a neat little book, and offers them to the librarian, as well as the musician, in the confident hope that by drawing attention to the most important works on National Music, he will save the student much trouble and inconvenience. We sincerely hope that the labour of so earnest an historian will be fully appreciated by the musical public.

The Professional Pocket-book; or, Daily and Hourly Engagement Diary for 1880. Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

LITTLE can be said upon an annual like the "Professional Pocket-book," for the announcement of its appearance, with the conventional commendation of its usefulness, must really meet all the wishes of the publishers. It may be mentioned, however, that the space usually allotted to the record of "Quarterly Engagements," and the registry of "Literary and Musical Works" at the beginning, and to "Receipts and Expenditure" at the end, is in the issue of this year not provided for. This makes the book look, of course, much thinner; but we really do not see that in a "pocket-book" such entries would often be made by professors.

A Festival Setting of the Magnificat and Nunc dimittis in D, for voices in unison, with accompaniment for Organ. By G. F. Huntley. [Weekes and Co.]

MR. HUNTLEY has in this instance written excellent music for the Canticles, but we are sorry the setting is not arranged for four parts, instead of for voices in unison. It would then probably be heard in some cathedrals where nineteenth century music is not altogether ignored. The vocal part is of very moderate compass—almost within the limit of the octave—but the organ accompaniment is of a much more elaborate character.

The Potter. Part-song. The poetry by Longfellow. Music composed by Alfred R. Gaul.
[Novello, Ewer and Co.]

A HAPPY setting of some words which seem written for musical treatment. The song is full of character, the monotony of verses 1, 2, and 3 being excellently contrasted by the fourth verse, where the theme is placed in the minor. The gradual stopping of the wheel is managed with much skill at the conclusion, the voices dying off on the opening phrase with good effect. The composition thoroughly deserves all the popularity it is certain to obtain.

Sing, O Heavens. Anthem by George Wilks.
[Novello, Ewer and Co.]

THIS anthem consists of three movements, and in many ways is highly commendable. A certain want of experience is here and there visible, but the general melodiousness of the music tempts one to overlook these slight failings. We think the last movement is not, from any point of view, equal to the first two, but as a whole the work is successful and interesting.

The Angel's Whisper. Part-song. Composed specially for and dedicated to the Members of the Blackheath Choral Society. By J. T. Field. [Novello, Ewer and Co.]

THE words of this song—already so successfully set as a solo—are well suited for a part-song; and Mr. Field has judiciously wedded them to a placid and sympathetic melody, instead of displaying his knowledge by contrapuntal effects, out of keeping with the subject. The modulations are natural and not too numerous, and the part-writing is extremely good throughout.

Christmas Hymns and Carols. By Edwin Lemare.
[Weekes and Co.]

THE general character of the music to these hymns is tuneful and tasteful, but we are inclined to think that the parts, in some cases, are too high for any but good choirs. We have not sufficient space to notice them singly, but we must be allowed to give a word of praise to the expressive music written to the "Lullaby."

Magnificat and Nunc dimittis in F major. By T. Musgrave. [Novello, Ewer and Co.]

THE composer has not attempted anything out of the common order, but he has written very well, in an unpretentious manner. The music throughout is melodious, and will be popular with choristers wherever it is performed.

FOREIGN NOTES.

THE projected first performance of Herr Wagner's music-drama "Parsifal" having been indefinitely postponed, the aims of the Society of Patrons of the Bayreuth undertaking are now directed towards the foundation there of a central national school for the fostering of a purely national style in symphonic and musico-dramatic works, and the establishment and carrying on of a living tradition within the limits of the proposed institution. In furtherance of this project the Society has recently published a pamphlet calling upon the numerous admirers of the poet-composer to aid in subscribing the necessary capital, so that in May, 1883, the latter's seventieth birthday may be celebrated, together with the realisation of the scheme in hand. However much the existence of any "purely national" art, as regards music, may be questioned, there can be no doubt that an institution like the one contemplated would be unique in its way, and might bestow a benefit upon the art by concentrating the efforts of native genius. To the number of German towns where the Nibelungen Tetralogy has been performed in its entirety Brunswick may now be added, where the gigantic work has recently been mounted at the Hof-Theater under the direction of Capellmeister Abt. Eduard Lassen, at present conductor of the orchestra at Weimar, has, it is stated, been offered a similar post at the Royal Opera at Hanover, in the room of Dr. Hans von Bülow, but has declined to accept it.

It is rumoured that Herr Max Bruch has resigned the post of conductor of the Stern'sche Gesangverein at Berlin, which he has held but for a short time, and that Herr Julius Stockhausen, its former director, will again assume that position.

Herr Rubinstein's Opera "Nero" continues to be the chief attraction at the Hamburg Stadt-Theater. The new work is in course of preparation also at the Imperial Opera of Vienna.

We read in the Leipzig *Signale* that the preparations for the performance during this summer of the "Passion Play" at Oberammergau are being actively carried on, a new theatre having been erected for the purpose capable of holding some five or six thousand spectators.

Max Bruch's Cantata "The Lay of the Bell" has recently been performed at Magdeburg and at Breslau, meeting on each occasion with great success.

At one of the recent subscription Concerts of the Munich Musical Academy, the newly engaged harpist, Mr. Lockwood, created a highly favourable impression, the purity and precision of his tone and the clearness of his phrasing being especially commented on.

The second part of Goethe's "Faust," with Pierson's music, is shortly to be produced both at Königsberg and at Dresden, the fact being the more interesting considering

the enormous difficulties which the mounting of the work presents.

Herrn Reinecke and Schradiek are just now engaged upon a concert-tour in Germany having for its special object the performance on two successive evenings of the whole of Beethoven's violin sonatas, to the number of ten. The undertaking creates much interest in musical circles.

Hans Richter, the capellmeister *par excellence*, whose contract with the Viennese Opera terminates in May next, has, it is stated, entered upon a fresh engagement for ten years as orchestral director at that institution.

Mdlle. Marie Wieck, the eminent pianiste, sister of Madame Schumann, has made a most successful concert-tour in Sweden and Norway, in association with Paul Viardot, the gifted violinist.

There has been no novelty produced at the Paris Grand-Opéra during last month, but several more or less successful *débuts* have taken place of the newly engaged company, among which may be mentioned that of M. Maurel in "Don Giovanni," the tenor Dereims in "Faust," the tenor Mierzewski as Vasco in "L'Africaine." In the last-named opera Mdlle. Krauss continues to charm the audience in the rôle of Selika, and Mdlle. Heilbron in that of Zerlina in "Don Giovanni." Meyerbeer's opera "L'Etoile du Nord" has been remounted at the Opéra-Comique. The severe temperature ruling in Paris has, however, greatly interfered with the daily receipts of the theatres of the French capital, some of which were obliged to suspend their performances for several days together.

M. Vaucorbeil, the present director of the Paris Grand-Opéra, has increased his popularity with the *personnel* of that establishment by proposing to the Ministry of Fine Arts to add the sum of 100,000 francs to the salaries of the members of the orchestra, the chorus, and the ballet. Thus, for instance, the salaries of the orchestra, which hitherto absorbed 30,000 francs, is to be increased to 50,000 francs, the augmentation of pay being apportioned according to priority of service and individual merit.

M. Massenet, who has just completed a five-act opera entitled "Hérodiade," is now engaged upon the composition of a lyrical work bearing the title of "Werther," the libretto being founded on Goethe's well-known sentimental novel.

Le Ménestrel reproduces an article recently published in the journal *Le Français* from the pen of M. Adolphe Halévy, directed against the disparaging criticism regarding the compositions of Robert Schumann, contained in a late number of Herr Wagner's organ, the *Bayreuther Blätter*, and presumably dictated by the poet-composer himself.

An opera in four acts entitled "Preciosa," the first critical stage-work of the young maestro Smareglia, was recently performed with success at the Teatro Dal Verme post at Milan.

Our Turin correspondent writes that the musical season there is beginning to show signs of activity. At the Teatro Vittorio Emanuele, Signore Anna Renzi and Mariannina Galli have made successful appearances. The first Concerto Popolare of the thirty-fifth season took place on November 23 last, including a performance of Beethoven's "Fidelio" overture. Our correspondent adds: "It is very interesting to the many English admirers of Thalberg to know that on All Souls' Day the pavement of the beautiful little chapel which contains his monument, in the Campo Santo at Naples, had been converted into a rich carpet of flowers, arranged in geometrical designs."

According to the journal *Il Trovatore* no less than a hundred and twenty-five new operas have appeared in Italy during the years 1858 to 1879, giving an average of thirty for each year.

The prospectus for the present season of opera at the Teatro Bellini of Naples mentions among the singers engaged, Mesdames Galli-Marie, Musiani, Trebbi, Barbieri, and the tenors, Gnone, Delillers; the baritones, Barbieri, Favre, Morelli; and the basses, Lombardelli and Castiani. Among the operas to be produced at that institution for the first time are named Bizet's "Carmen," Meyerbeer's "Freischütz," Usgilio's "Le Donne curiose," and D'Arienzo's "La Figlia del Diavolo."

The *Gazzetta Musicale di Milano* records the great success of Ponchielli's opera, "Gioconda," which was per-

formed at Genoa for the first time there on November 27 last, and has since met with frequent repetitions. The composer was called before the curtain no less than thirty-five times. The performance itself is spoken of as having been highly satisfactory.

Advices from Madrid speak of the extraordinary enthusiasm created by the appearance of Madame Nilsson, as well as of the tenor, M. Gayarré, in the operatic representations held at the Spanish capital in connection with the royal marriage festivities.

Madame Albani, after achieving a series of triumphs at the Theatre Pagliano at Florence, has gone to Geneva, where she is fulfilling a short operatic engagement. The eminent vocalist will continue her artistic journey in Holland and Belgium.

The Belgian Government has appointed a Commission composed of a number of eminent musicians and literary men, for the purpose of superintending the publication of the works of the old Belgian composers. The collection is not to be inaugurated with the works of Grétry, comprising not only his musical but also his literary writings, and contributions are solicited on the part of possessors of autograph letters and other manuscripts from the pen of that remarkable composer—an appeal which will, no doubt, be readily responded to.

We record the death, at the age of sixty-five, of Louis-Desiré Besozzi, a musician of merit who had gained the Grand Prix de Rome when a pupil of the Conservatoire in 1837, and whose life had been devoted to the organisation, in the French capital, of choral societies, for whom he wrote numerous compositions.

The death is also announced of Adolf Klauwuel, the composer of a number of vocal and pianoforte Etudes, and much esteemed as a professor of the art. He died at Leipzig at the age of sixty-nine.

We subjoin, as usual, the programmes of Concerts* recently given at some of the leading institutions abroad:—

Paris.—First Conservatoire Concert (November 30): Symphony in C (Schumann); Fragments from "Fernando Cortez" (Spontini); Overture, "Coriolan" (Beethoven); Two Chorus from "Israel in Egypt" (Handel); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (November 30): Overture, "Phédre" (Massenet); Réverie (Schumann); Gavotte (Lullu); First and Second Act, "La Prise de Troie" (Berlioz). Châtelet Concert (November 30): Reformation Symphony (Mendelssohn); Hymn to "St. Cecilia" (Gounod); Scènes Poétiques, orchestral suite (B. Godard); Pianoforte Concerto, E minor (Beethoven); Pavane du XVII^e Siècle (composer unknown); Schiller March (Meyerbeer). Châtelet Concert (December 7): "La Prise de Troie" (Berlioz). Concert du Conservatoire (December 14): Symphony, B minor (Beethoven); Pavane, Chorus from sixteenth century. Overture, "Fingal" (Mendelssohn); Chorus from "Oberon" (Weber); Symphony, C (Mozart).

Leipzig.—At St. Thomas's Church (November 22): Prelude and Fugue in F minor (Handel); Motet (Zöllner); Prelude on "Jesu meine Freude" (Bach); Choral Motet (Mendelssohn). Euterpe Concert (December 2): Symphony, E flat major (Haydn); Violoncello Concerto (De Swert); Prelude to Opera "Die Albigenser" (De Swert); Cantata for male voices (Brambach). Gewandhaus Concert (December 4): Pianoforte Concerto, E major (Reinecke); La Farfalletta (Scarlatti); Toccata, D minor (Bach-Taubig); Symphony, C (Schubert), vocal soli. Conservatorium Concert (December 5): Violin Sonata, C minor (Beethoven); Preludes and Fugues (Bach); Cavatine from "Romeo" (Bellini); Suite (Bennett); Violin Sonata, D major (Mozart); two movements from German Requiem (Brahms).

Berlin.—Bilse Concert (November 29): Overture, "Rienzi" (Wagner); Polonaise in E (Liszt); Symphony, C minor (Beethoven); Overture, "Dimitri Donskoi" (Rubinstein).

Düsseldorf.—Second Concert of the Bach-Verein (November 20): Overture, "Asiatic" (Gade); "Schicksalsspiel" (Brahms); Third Concerto for violoncello and orchestra (De Swert); "Vorder Klosterpforte," soprano and alto solo, with chorus, organ, and orchestra (Grieg); Violoncello solos (Bach and Piatti); Prelude to Opera, "Die Albigenser" (De Swert); "The Pilgrimage of the Rose" (Schumann).

Breslau.—Concert of the Orchester-Verein (December 2): Overture, "Faniska" (Cherubini); Concerto romantique for violin (B. Godard); Symphony, E flat major (Haydn); Ballade for violin (Mozzkowski); Overture, "Genoveva" (Schumann); Hungarian Songs for violin (Ernst). Chamber Concert of the Orchester-Verein (December 9): Quartet, A minor, Op. 41 (Schumann); Variations for pianoforte on a Theme by Handel (Volkmann); Trio, E flat major, Op. 70 (Beethoven). Chamber Concert of the same (December 23): Quartet, D (Haydn); Pianoforte Sonata, C minor, Op. 111 (Beethoven); Trio, B flat major (Schubert).

Wiesbaden.—Concert at the Curhaus (November 28): Serenade for stringed instruments, violoncellos and basses (Dvůřák); Pianoforte Concerto, D minor (Mendelssohn); Symphony, No. 1, D major (Mozart); Polonaise for Pianoforte (Liszt); Overture "Corsair" (Berlioz). Concert at the same (December 5): Symphony, No. 4, in A (Mendelssohn); "Francesca da Rimini," Orchestral Fantasia (Tchaikowsky); Overture, "Leonore" (Beethoven); vocal soli.

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Miss Agnes Zimmermann's Concert-Tournée.—At the Städtische Tonhalle, Düsseldorf (November 4): Sonata for Pianoforte and Violoncello, D major (Mendelssohn); Violin Concerto (Witte); Etudes en forme de variations, for pianoforte (Schumann); Barcarole (Rubinstein); Mazurka (A. Zimmermann); Etude (Mendelssohn); Polonaise Brillante, for pianoforte and violoncello (Chopin); vocal soli. Handwerker Verein, Berlin (November 23): Trio, C minor (Mendelssohn); Stücke in Volkston, for violoncello; Nocturne, D flat major (Chopin); Gavotte (A. Zimmermann); Caprice (Rubinstein), for pianoforte; Barcarole (Spohr); Hungarian Dances (Brahms-Joachim), for violin; vocal soli. Concert of the Hof-Capelle (November 18): Symphony, "Ländliche Hochzeit" (Goldmark); Pianoforte Concerto, No. 4 (Sterndale Bennett); "Abends" (Schumann); Gavotte (A. Zimmermann); Rhapsodie Hongroise, No. 8 (Liszt), for pianoforte; vocal soli. Musical Soirée, Berlin (December 2): Trio, B flat major (Beethoven); Prelude and Fugue, E minor (Bach); Rondo piacevole (Sterndale Bennett); Sonata for Pianoforte and Violin (Beethoven); Etudes Symphoniques en forme de variations (Schumann). Cologne.—Concert Gesellschaft (December 16): Overture "Leonore" (Beethoven); Air from "Creation" (Haydn); Pianoforte Fantasia (Rubinstein, played by the composer); "Beim Sonnen Untergang" for chorus and orchestra (Gade); Pianoforte Soli (Chopin); Dramatic Symphony (Rubinstein). Baltimore.—Concert of the Peabody Institute (November 29): String Quartett, E flat major (Mozart); Quintett, A minor, Op. 145 (Franz Lachner); Air of the Countess ("Le Nozze di Figaro"). Auburn (New York).—Mr. Richardson's Academy Concert (November 12): Cathedral Service in A, Cantate Domine (Bridgewater); Sextett (Beethoven); Ave Verum (Mozart); Requiem (Jomelli); String Quartett in G, No. 12 (Mozart); Cathedral Service in A, Deus misericordiae (Bridgewater).

CORRESPONDENCE.

CHORD OF 6-4-3.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not before acknowledged the letters of Mr. Harding or Mr. Ward on the Chord of 6-4-3, thinking it probable that some other of your readers might have remarks to offer on the subject. As, however, it seems now to rest with the above-named gentlemen, I would, in thanking them for their communications, add a few words to conclude my share of the discussion.

I. The Age of the Chord (Mr. Harding's letter, vol. xx., p. 492). I am not concerned to defend Mr. Havergal's precise words: he was not an exact writer. But when, in 1844, he described the Chord as "hardly a century old," it was only in passing, the gist of his observation being that it was not recognised by our earlier Church composers. This position is scarcely invalidated by the discovery of the Chord in a German treatise some twenty years earlier. A specimen from the writings of Dr. Blow, Dr. Croft, or Jer. Clark would have been more to the purpose. I must still think, therefore, that the insertion of the Chord in Dr. Turner's Chant, published in 1674, must be condemned as an anachronism.

II. Handel's avoidance or use of the Chord (Mr. Ward's letter, vol. xx., p. 545). It will strike most persons as rather singular that authors like Dr. Callcott and Dr. Crotch should assert that Handel "uniformly omitted the fourth," and "avoided it as much as possible" in this combination, if it is to be found in such well-known works as "Solomon" and "Israel in Egypt." Indeed, Mr. Harding avows his belief that "Handel never used it." There must surely be some misconception. But we may turn to Mr. Ward's illustrations.

1. "With pious heart," measure 9.—Here is D forming a fourth to the bass. But it is not struck at the beginning of the chord; it occurs at the end of the measure as it moves into its resting-place in the final harmony. No question but fourths of transition and anticipation are to be met with in the scores of the old masters.

2. The "Hailstone" Chorus, ante-penultimate measure of voice parts.—Here G is held on throughout, and so forms a fourth on the bass, unaccented note, as it passes from C to E. The thorough-bass gives the figure 6 *solus*, showing that the fourth did not enter into Handel's calculation.

And thus, by the way, we see the value of the good old plan of figuring the bass; it revealed the harmony in the mind of the composer, whatever might be the disposition of the parts.

It will be remembered that Dr. Crotch arranged Handel's Choruses for the piano, and was celebrated for his own performance of this one. Would he have ignored this passage had he considered it a case in point?

3. So in the final chorus, at the words "He thrown into the sea," G is continued through the whole measure. It only forms a momentary fourth on a transient bass, in a cluster of notes.

These can hardly be admitted as "positive instances" of the harmony; and when it is recollected how continually evident pains were taken by the "Giant" to exclude the fourth in his use of Re, Mr. Havergal was justified in styling it "the non-Handelian chord of 6-4-3."

I am, Sir, faithfully yours,

HENRY PARR.

Vicarage, Yoxford, December 2, 1879.

THE CAMBRIDGE EXAMINATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should like to call attention, in the columns of the leading musical paper, to the results of two years' trial of the reformed scheme of examination for degrees in music at Cambridge. I believe the facts are that last year nineteen candidates entered for the first stage of the examination, ten of whom passed it. Only three of these had their exercises accepted, and only one of them succeeded in passing the final examination. This year seventy-four candidates entered the first examination, thirty-nine of whom passed it. Probably the whole of these thirty-nine did not send up exercises, but as there were seven of last year's men in addition eligible to send in new exercises, the number received probably did not fall far short of thirty-nine. Only seven exercises were approved, one of which was by a last year's man, so that only six of the exercises of 1879 were passed. Lastly, the degree was obtained by six men, three of whom had been plucked in different stages last year. So that, speaking briefly, in 1878 nineteen men started, of whom one finished, and in 1879 seventy-four men started, of whom three finished. It must be borne in mind that these men are, as I believe, almost without an exception, over thirty years of age, having availed themselves of the liberty allowed to such candidates during this year and last. They have nearly all been in the profession for years, and are possessed of the judgment and knowledge that teaching brings.

I venture to say that such wholesale plucking of candidates, already selected by age for examination, is unknown in the annals of any university or educational institution. Standards of examination are human, and everyone can see that the Cambridge examiners have set up a standard which is wholly impracticable.

In other subjects at the university a pass degree is always within the compass of a man who works industriously. It is a disgrace to leave the university without a degree. A year's delay at the utmost will ensure success. Yet here we have six of the ten men who passed the first stage last year still without their degrees.

The conclusion to me is obvious. The examiners have wholly ignored what may be called the pass stage, and have approved those only in each stage who would be said in other examinations to pass in honours or first class.

In calling attention to this matter I have no disappointed interests to serve. I have merely looked up the facts from the published lists, and my motive is to call attention to what I regard as a serious miscarriage of justice.

I am, Sir, truly yours,

December, 1879.

MUS. BAC.

LONDON SUNDAY SCHOOL CHOIR PRIZE COMPOSITIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can you or any of your readers inform me whether the two prizes offered by the London Sunday School Choir for an Anthem and a Part-song (*vide* "THE MUSICAL TIMES" for July), have yet been awarded? I have searched your columns in vain for the notification which was promised when the award should have been made; and, probably, many others who sent in compositions would be glad of the information.

Your obedient servant,

SEPTUOR.

December 19.

TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANFF.—The first Concert of the Banff Musical Association for the present season, under the direction of Herr J. Hoffmann, was given at the County Hall on the 5th ult. The programme included the *Stabat Mater* of Rossini (to English words by W. Ball), the soloists being Mrs. Barclay, Miss Isa Dickson, Messrs. Alex. Simpson, and A. Mitchell; Sir Michael Costa's *Serenata*, *The Dream*, Misses Lisa Ker and Isa Dickson, Messrs. Walker and Baird being the principal singers, and a very good instrumental selection, in which Herr Hoffmann successfully displayed his talents both as pianist and violinist. The accompanists were, at the pianoforte, Miss J. Simpson and Mrs. Gordon; and at the harmonium, Miss K. Martin.

BEVERLEY.—The members of the Musical Society gave their eleventh Concert on the 10th ult., in the Norfolk Rooms, when *Smart's Bride of Dunkerton* formed the first part of the programme, the second being miscellaneous. The principal vocalists were Miss M. Court, Mr. E. Dunkerton, and Mr. A. McCall. Mr. John Camidge conducted.

BIRMINGHAM.—The Carl Rosa Opera Company ended their second visit, for six nights, on November 30. *Mignon* was performed twice, and on the 27th Goetz's *Taming of the Shrew* was given for the first time in Birmingham, and was well received. The other performances were repetitions of familiar works.—Mr. Stratton's Second Popular Chamber Concert took place in the Masonic Hall on November 25. The programme comprised works by Beethoven, Raff, Sterndale Bennett, &c., all played with excellent effect. The attendance was greater than at the opening Concert. At these Concerts encores are abolished, and no one allowed to enter or leave the room during actual performance, arrangements which meet with the entire approval of the subscribers.—Handel's *Messiah* was given in the Church of the Saviour on the 4th ult., by the members of the singing-classes connected with the Church. The solos were taken by Miss Fraser Brunner, Mrs. Forrest Currie, Messrs. Banks, Roper, and W. Pearson; the choruses were generally very well executed. There was a small band led by Mr. Syner; Mr. Stratton presided at the organ, and Mr. Stevenson conducted. There was a very large attendance.—The second of Messrs. Harrison's Popular Subscription Concerts took place in the Town Hall on the 10th ult., Mr. C. Hall's band being the great attraction. The programme was made up from Raff's suite for orchestra and pianoforte. The vocalists were Miss Minnie Haak (her first appearance in Birmingham), Mr. Maas, and Mr. Frederick King. Their selections met with great success, and there were several encores. A large audience was present.—The Cheap Concerts for the People still meet with great success, the Town Hall being crowded every Saturday evening. On November 30 there was an Orchestral Concert given by the Edgbaston Amateur Musical Union, conducted by Mr. C. J. Duchemin. The vocalist was Miss Maude Kelly, who sings with taste and finish, and was encored several times. Two instrumental items also met with that compliment. On the 18th ult. Mr. A. J. Sutton's Choir occupied the platform, and performed Dr. Stainer's *Daughter of Jairus*; and on the 20th the Handsworth Philharmonic Society gave Macfarren's *May Day* and some Christmas Carols.

BRADFORD.—The members of the Manningham Vocal Union gave a supplementary Concert to their Conductors, Mr. F. C. Atkinson, at the Church Institute, on November 25. The programme was well calculated to display the exceptionally good training of the choir, the part-songs especially being most effectively rendered. Schumann's *Gipsy Life* was also included in the selection, and was done ample justice to. The solo vocalists were the Misses Misdale, Mrs. Ter Meer, Miss Twenny, Miss Milligan, Messrs. J. Pollard, F. C. Atkinson, Emsley, R. Richardson, Mr. T. Akeroyd (a pupil of Mr. Atkinson), concluding two solos on the pianoforte with much success. The Concert was extremely well attended.—On Wednesday morning, the 3rd ult., the Bishop of Ripon consecrated Christ Church, Bradford, which has been erected at a cost of £12,000, towards which £10,000 has been remitted from the Corporation for the site of the old church for improvement. There was a large congregation. The organ, which is the gift of Mr. William Waud, has cost about £600, and has been built and erected by Messrs. James Conacher and Sons, of Alfred Street, Princess Street, Huddersfield, from a specification drawn up by Mr. Minnie Rhodes (Organist of Carlisle Road Wesleyan Chapel, Man-

ningham), who presided at the instrument throughout the service. The instrument is admitted by those who heard it to be very fine, and equal to any in Bradford. The reeds are of particularly good quality, and free from harshness. The organ, which was thoroughly well played by Mr. Rhodes, both in the voluntaries and the service, gave perfect satisfaction to that gentleman and all connected with the church.—Mr. S. Midgley gave the first of two Concerts of Chamber Music in the Church Institute on Friday evening, the 5th ult., when he was assisted by Herr Straus and Herr Daubert. The most interesting item in the programme was Beethoven's Trio in B flat, Op. 97, which was well rendered. Among the various solos Herr Straus created the greatest impression. Herr Daubert played a Sarabande and Gavotte by Popper with fine expression and pure tone. Mr. Midgley, in addition to his other arduous labours, contributed three pianoforte solos.

BRIGG, LINCOLNSHIRE.—The Fourth Concert of the Brigg Choral Society was given in the Corn Exchange on Tuesday, November 25, when selections from the *Messiah* and *Samson* were rendered by an amateur band and chorus of eighty performers. The room was crowded, and the Concert a great success. Madame Evison, of Hull, Mr. Hayes, of Boston, and Mr. Dodds, of Leeds, were the soloists. Mr. C. W. Cray conducted, and Miss F. Smith accompanied.

BRIGHTON.—The fourth and last of Mr. Kuhe's Subscription Concerts for this season took place on Monday evening, the 15th ult., in the Pavilion. The entertainment was most successful. Mr. Sims Reeves was unable to appear, and his place was taken by Mr. Barton M'Guckin, a very efficient substitute. The other vocalists were Mesdames Sterling and Trebelli, Miss Robertson, Miss Fanny Robertson, and Mr. Santley. Madame Térèse Liebe, was the violinist. Mr. Kuhe's Festival Choir, under the direction of Mr. King, contributed some welcome part-songs.—The Sacred Harmonical Society gave the last Concert of the thirty-fourth season on the 9th ult., when J. F. Barnett's *Ancient Mariner*, and a selection of part-songs, ballads, &c., were performed. The soloists were Miss Marianne Jones, Miss Josephine Cravino, Mr. Harper Kearton (who appeared as a substitute for Mr. F. Boyle), and Mr. F. Ward. The Cantata was excellently rendered, and both soloists and choir were much applauded. Two part-songs were also sung by the chorus, one of which, "The Convert," was written expressly for this Concert by Mr. R. Taylor. The music is admirably adapted to the words, and the piece, capitally sung, was enthusiastically encored. Miss Annie Sparing and Miss Sparing were the accompanists, and Mr. R. Taylor conducted.

DURHAM.—The Third Evening Concert of the Philharmonic Society (for the benefit of the Durham County Hospital) was held in the Town Hall on Wednesday, the 3rd ult., when Haydn's Oratorio, *The Creation*, was performed. The principal singers were Miss Tomlinson, Mr. Verney Binns, and Mr. Grice. Miss Tomlinson was loudly applauded throughout the evening, especially for her rendering of "With verdure clad" and "On mighty pens." Mr. Binns and Mr. Grice sang with fine effect the recitatives and airs with which the Oratorio abounds. The choruses were extremely well rendered, and the band, with Mr. J. Wood as leader, played remarkably well. Great credit is due to Mr. D. Whitehead, the conductor, for bringing the Society to such perfection in so short a time.

EDINBURGH.—Sir Herbert Oakeley gave an Organ Recital on the 4th ult., in the Music Class-room, to a numerous audience, including a large number of students. The opening piece, by Corelli, a composer to whom it is said that Handel was greatly indebted, was played chiefly on the diapasons. Handel's air "Verdi prati," which was sung at the last Reid Festival, was next given, and introduced the softest stops on the swell organ; and in the chorus which followed, both wood and metal "32's" on the pedal organ were used with great effect. The original scoring (four horns and strings) of Beethoven's *Setest* was closely imitated, and amongst other interesting items Kowalski's *Menuetto* and Trio, written in the old style, was very successfully rendered. A Gavotte is always a favourite movement in the Music Class-room, and Bach's No. 2 was irresistibly redemanded, and partly repeated. The combination of stops, embracing orchestral oboe, clarinet, and cor anglais, was especially noticeable in this number.—A second Recital by Professor Oakeley took place in the Music Class-room on the 18th ult., when an interesting programme was gone through. The vocalist was Miss Wakefield, who gave four songs in a very effective manner.

FROME.—A very successful Concert was given at the Mechanics' Hall on the 16th ult. by Mr. W. H. Cox, who was assisted by Miss Laura Cox (grand piano), Mr. W. G. Cox (violin), Mr. Andrew Waite (violinello), and the following amateur vocalists: Miss Archard (soprano) and Mr. E. R. Trotman (baritone). The programme, which consisted principally of classical music, was thoroughly enjoyed by a select and fashionable audience.

GEORGE TOWN, DEMERARA, WEST INDIES.—Mr. J. W. Potter, Organist of St. Andrew's, gave an Organ Recital on October 28, at that Church, to an audience of over 1,000 people. The programme was highly interesting and the several pieces gave much satisfaction to the listeners.

GRAVESEND.—The Annual Concert in aid of the funds of Her Majesty's Customs' Orphanage was given on the 9th ult., under the direction of Mr. W. H. Phillips, the Assembly Rooms being filled with a most appreciative audience. The artists engaged were Miss Josephine Fulham, R.A.M., Miss Martha Harries, Madame Edwya Frith, Miss Annie L. Turner, Messrs. C. Rowcliffe, Arthur Thomas, Edwyn Frith, and H. P. Matthews; Miss Turner and Miss Clare Matthews solo pianists, and Mr. W. Miller accompanist. The programme was well selected, and, on the whole, rendered with much effect.

HEMEL HEMPSTEAD, HERTS.—The Annual Concert of Mr. Parsons, Organist of the Parish Church, was given in the Town Hall on the 2nd ult. Miss Jessie Royd, Madame Belval, Messrs. Langton, Fletcher, and C. J. Bishenden were the principal vocalists. The Concert was highly patronised and most successful. Mr. Parsons and his sons played various pieces with considerable skill.

KINGSBRIDGE.—Haydn's Oratorio, *The Creation*, was given on Tuesday evening, the 9th ult., at the Town Hall, by the members of the Vocal Association, assisted by Miss Marian Williams, Mr. Bywater, and Mr. Farley Sinkins. The choral singing was, as usual, especially good. The accompaniments were played by Mrs. Squire and Miss Annie Pitts at the pianoforte (four hands), and Mr. Craddock rendered valuable assistance at the harmonium. Mr. Squire conducted.

LADYWELL.—The first entertainment of the Sixth Series in aid of St. Mary's National Schools, Lewisham, was given on November 23, by Mr. Stephen Jarvis, assisted by Miss Rose Barby, R.A.M., and the British Glee Union (Messrs. S. Barby, H. Parkin, L. King, and Prenton), under the patronage of the Earl of Dartmouth, Viscount Lewisham, Hon. and Rev. Canon Legge, &c. Mr. Lovett King accompanied the various songs, &c., and contributed several buffo sketches, which added much to the enjoyment of an excellent programme, the arrangements of which were carried out under the direction of Herbert Furze, Esq., Hon. Sec.

LIVERPOOL.—The members of the Philharmonic Society gave the fifth Concert of the present season on the 2nd ult. The principal attractions were the appearance of Senor Sarasate, the Spanish violin player, the revival of the finale to Mendelssohn's *Loreley*, the production for the first time in Liverpool of Raff's No. 5 Symphony, "Im Walde" ("In the Woods"), and of an Overture by Mr. Arthur O'Leary, which is associated with the same composer's incidental music to Longfellow's poem, "The Spanish Student." The Raff Symphony bears in every bar the impress of a man of genius, whose ideas gain greater significance owing to the daring originality of the orchestral medium through which they pass. Mr. O'Leary's overture is a bright and telling work by a composer evidently familiar with the resources of the modern orchestra. Sir Julius Benedict conducted.

LANSTADWELL.—A Concert in aid of the Restoration Fund of the Parish Church was given on Friday evening, Nov. 28, at the National Schoolroom. The programme was divided into two parts, sacred and secular. The sacred portion consisted mainly of selections from Spohr's *Last Judgment*, which had evidently been most carefully practised. The second part contained well-known songs, which were very well received by the audience, the singing of Mr. Whitton being a special feature. A cornet solo was well given by Mr. Anthony James. Mrs. Avery acted as accompanist throughout the evening, and too much praise can scarcely be given for the careful way in which she performed her task. Mr. Clifton conducted.

LONDONDERRY.—The members of the St. Columbs Choral Union gave their first Annual Concert in the Corporation Hall on Thursday, the 4th ult. The first part of the programme consisted of Barnett's *Ancient Mariner*, the principal solos being taken by Miss Macdonald and Messrs. Stewart and Fowles. The second part was miscellaneous. The Rev. W. H. Lang presided at the pianoforte, and Mr. R. Jones at the harmonium. The Concert was a great success. The organist of the cathedral, Mr. D. Jones, F.C.O., conducted.

MADELEY, SALOP.—On Friday, the 16th ult., the Madeley Choral Society gave a performance of the *Messiah*, with band and chorus of sixty performers. The band, led by Mr. Blythe, was selected from Birmingham. The vocalists were Mrs. Sutton, Miss Lloyd, Mr. Grayson, Mr. Amtice, Mr. Webb, and Mr. Harvey, these last three being members of the Society. There was a crowded audience, and the performance throughout most praiseworthy. Mr. Smart (Newport) was an efficient Conductor.

MADRAS.—A Concert was given (the first of the sixteenth season) on November 21 by the Madras Philharmonic Society, in the Banqueting Hall, Government House. The work selected was Barnett's *Paradise and the Peri*, with full orchestral accompaniment, and a miscellaneous performance was very satisfactory, the solos being capably rendered by members of the Society. The quartets were especially well sung, and the members of the orchestra are deserving of great praise for the admirable way in which they rendered their portion of the music. Mr. W. Douglas St. Leger (Organist of St. George's Cathedral), the Musical Director of the Society, conducted.

MANCHESTER.—The members of the Vocal Society at their third Concert for the season, on the 10th ult., in addition to a miscellaneous selection, gave Méhul's *Joseph*, a work little known in England. The libretto was furnished by the president, B. St. J. B. Joule, Esq. Mr. George Fox took the rôle of Jacob, and Miss F. Bristow as Benjamin, and Mr. Thompson as Joseph, acquitted themselves very successfully.

MANSFIELD.—The Musical Society gave a performance on the 18th ult. of Mendelssohn's *Lobgesang*, with a miscellaneous second part, consisting of ballads, part-songs, &c. The soloists, Miss McEwen and Mr. Dunkerton, were much appreciated. The accompanists were Miss Jolly and Mr. W. H. Garland, Mus. Bac., Oxon., and Mr. Ouston ably conducted. The Concert was very successful.

MIDDLESBOROUGH.—The Choral Society's first Concert of the season took place on November 25, when Mendelssohn's *May Day* and a miscellaneous selection were given. Mr. Franz Grönings conducted, and the Concert was a great success, the large hall being quite full. It is in contemplation to give Haydn's *Seasons* or a grand Oratorio next spring.—The Philharmonic Society gave the second Subscription Concert on the 17th ult., when the following artists appeared: Miss Annie Marriott, Mr. J. H. Pearson, Mdlle. B. Brouil (solo violin), Mons. J. A. Brouil (solo cello). The orchestra, under the direction of Mr. Franz Grönings, gave an excellent rendering of Beethoven's C minor Symphony, Mozart's *Die Entführung* (Overture), and Balfe's *Bohemian Girl* (Overture).

MODBURY.—A Concert was given in the Assembly Rooms on Wednesday evening, November 26, under the direction of Mr. W. A. Davis, Organist of the Parish Church. The artists were Madame Thaddeus Wells, Miss Kate Baxter, Mr. Farley Sinkins, and Mr. Nicholson. The programme was well selected, and the entertainment, musically, highly successful.

MOSSLEY.—On Sunday, the 14th ult., the Anniversary Services in connection with the Wesleyan Chapel were held. A selection from the *Messiah*, including Recitative "Thy rebuke," and Air "Behold and

see," sung by Mr. Maude, "But thou didst not leave," by Miss Buckley, and several Choruses were successfully rendered. Mendelssohn's *As the hart pants*, was also given. The accompaniments were played by a small band, the whole being under the direction of Mr. Watts Maude.

NEWPORT, SALOP.—On Thursday evening, the 11th ult., the Choral Society gave a Concert in the Town Hall, with a band and chorus of forty performers. The first part consisted of a selection from *Samson*, Mrs. Sutton gave "Ye men of Gaza" and "Let the bright seraphim" (encored) most artistically. Mr. Griffiths sang the pathetic air "Total eclipse" carefully and with feeling. The Choruses were well rendered. The second part was miscellaneous. Mr. Smart, Organist of the Parish Church, conducted.

NORTHAMPTON.—On Tuesday, the 9th ult., the choir of All Saints' Church gave a Concert in the Corn Exchange in aid of the Fund for repairing the Organ at the above-named church, Farmer's Oratorio, *Christ and His Soldiers*, being chosen for performance. The soloists were Miss Honeybone, Miss Hall, Mr. Adcock, and Mr. Kirkby. The band and chorus numbered upwards of 150 performers. Mr. Farmer ably conducted, and Mr. Ebenczer Law was organist.

PAISLEY.—A Concert was given in the Drill Hall on the 11th ult., by the members of the Paisley Philharmonic Society, a body of gentlemen amateurs who deserve to be commended for their taste in selecting, and their ability in playing, good music. The programme was exceptionally fine, and the manner in which it was performed reflected great credit upon the young conductor, Mr. W. T. Hoek.

SIDMOUTH.—A most successful Concert was given on the 15th ult., at the Assembly Rooms. The programme contained a selection from the *Messiah* and some choice extracts from other classical composers. The principal vocalists were Miss Jessie Royd, Miss Emily Done, Mr. Bernard Lane, and Mr. Farley Sinkins; solo trumpet, Mr. McGarth. There was a large and enthusiastic audience. Mr. H. A. Harding, Mus. Bac., Oxon., F.C.O., conducted.

SOUTHPORT.—Mr. J. S. Watson must feel satisfied with the support given to him this season by the Southport public. The crowded state of the Cambridge Hall on Tuesday evening, the 2nd ult., was a proof that the conscientious manner in which he caters for his patrons is thoroughly appreciated. Dusek's Sonata in B flat was rendered with much effect by Madame Norman-Néruda and Mr. Charles Hallé, and Heller and Ernst's three "Pensées Fugitives," so varied in their themes, and Kiel's characteristic "German Dances," were given not only with faultless powers of execution, but with an infinity of light shade and expression. Madame Norman-Néruda's solos were selected so as to exhibit all her high qualities as a violinist. Viextempus "Thème Varié" showed her splendid style of bowing and the precision of her attack; and Raff's Cavatina gave the opportunity for the display of pathos and feeling, which gained in contrast by the brilliant execution of the Polonaise by Wieniawski, which it immediately preceded. Mr. Charles Hallé could not have made a better selection for a mixed audience than the "Moonlight Sonata," which he rendered in excellent style throughout. Mr. Watson, in securing the services of Miss Mary Davies, introduced a vocalist who takes very high rank as a ballad singer. She sings with great taste, her enunciation is distinct, and she infuses an amount of feeling and expression that impart a charm to even the most common-place drawing-room songs. She was much applauded, and recalled after each of her songs. Much praise is due to Mr. J. Hodgson for the manner in which he discharged the duties of accompanist.

SYDNEY.—The first of the Oratorios proposed to be given by the Sacred Choral Association took place in the Garden Palace on Saturday afternoon, November 15. After the chorists, numbering about 500, had filed into their places, Mr. Charles Packer's appearance upon the stage was the signal for applause. The principal vocalists were Miss Moon, Messrs. M. Winter, A. Parkinson, H. Wilkinson, and Andrew Fairfax. Mr. M. Younger presided at the organ, and Mr. R. M'Lean was the pianist. The orchestra was composed of fully fifty of the best players in the colony, Signor Ortori and Mr. N. La Feuille lade being the principal violins. Miss Moon sang her music well, but in the severely classical style; Mr. Parkinson was very effective in the air "In native worth," Mr. Wilkinson was highly successful in the bass music, and Mr. Fairfax rendered good service in the duets with Miss Moon. The choruses were, as a rule, well given, the most successful being "Despairing cursing rage," in which the basses were particularly good; and "Achieved is the glorious work," which latter was loudly applauded. The band, perfectly under the command of Mr. Packer, was very effective, the introduction, the "Representation of Chaos," and some of the accompaniments being excellently played. The artists who presided at the organ and pianoforte also gave good assistance towards making the performance a genuine success.

TENBURY.—A miscellaneous Concert was given by the Tenbury Musical Society, on November 26. The principal items in the programme were Mozart's *Splendide Te Deum*, Schubert's *Miriam's Song*, and a Concerto by Mendelssohn, the pianoforte part of which was beautifully rendered by Mrs. Littleton Wheeler. Schubert's Cantic was given with great spirit by both band and chorus. On this occasion the Society relied entirely upon its own members for solo and chor work, and the result was a great success, which must have afforded extreme satisfaction to its worthy Conductor, the Rev. J. Hampton.

TURNHAM GREEN.—A Concert was given in the Vestry Hall on the 17th ult. by Mr. Felix Sommer, Organist, and Choral Society, numbering 150 performers. The orchestral numbers were a Symphony C (Menuetto and finale), a Gavotte by Reyloff, and Marches from *Abraham*, and *Le Prophète*, which were very well rendered. Her Oberthur contributed two harp solos, and Mr. Sommer gave two violin solos and a Tarantelle for piano composed by himself. All the choruses were accompanied by the full orchestra (fifty); Gounod's "Bethlehem," "Nazareth," Trumpet Blow, Schumann's *Gipsy Life*, &c., being very effective. "The Maid of Judah," sung by Miss H. Taylor, elicited much applause, and Dr. Clabburn's "Vagabond" was encored. The hall was well filled, the Concert being in aid of the funds for the relief of the sick and aged poor.

WOOLWICH.—Miss Mascall's Concert took place at the Town Hall on the 8th ult., and was very successful, the hall being well filled, and the efforts of both vocalists and instrumentalists being much appreciated. The programme, which was a lengthy one, was largely contributed by Miss Mascall's pupils, and their playing as well as that of the concert-giver herself was warmly applauded.

YORK.—The Musical Society gave the second Concert of the season in the Festival Concert Rooms on the 17th ult., and everything passed off very successfully. The work selected was Handel's Oratorio *Messiah*. The solos were sung by Madame Cross Lavers, Miss Damian, Mr. J. Harper Kearton, and Mr. Henry Cross. The choruses were effectively given, among the more prominent being "For unto us a child is born" and the "Hallelujah." The orchestra was conducted by Mr. Burton.

ORGAN APPOINTMENTS.—Mr. S. J. Bradburn, Organist and Choir-master to George Street Wesleyan Chapel, Hulme, Manchester.—Mr. H. Collingwood Banks to Christ's Hospital.

OBITUARY.

On the 26th of November, at Maidstone, CHARLES SPACKMAN BARKER, aged 73.

On the 7th ult., at St. Albans, JOHN STOCKS BOOTH, for twenty-one years Organist of the Abbey Church, St. Albans, aged 51 years.

On the 16th ult., at Hastings, ERNEST KEMPSTER MONK, elder son of Professor W. H. Monk, of King's College, London, and Glebe Field, Stoke Newington, in his 26th year.

Now ready.

NEW AND REVISED EDITION, 1879, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., etc., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth 2s.
Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.
II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 1d.
When this new Edition is required, instead of the original Work which is on Sale in all its original forms, orders should be specific for "REVISED EDITION, 1879."

NEW, REVISED, AND ENLARGED EDITION, 1879, of THE ANGLICAN CHANT BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns, in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. Two, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER & CO.

MRS. DAGLISH (Soprano).

For Oratorios, Concerts, &c., address, Newark, Notts, Reference, S. Reay, Esq., Mus. Bac., Newark, Notts.

MISS LEYLAND (Contralto).

First-class certificate T.C.L. For Oratorios, Concerts, &c., address, 6, Wilton Street, Oxford Road, Manchester.

MR. T. C. HOLLIDAY (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Manchester.

MR. HENRY C. LUNN begs to announce that he has REMOVED from 15, Great Coram Street, Russell Square, to 67, Adelaide Road, N.W.

S. ANDREW'S COLLEGE, CHARDSTOCK.—Two Choral Exhibitions VACANT for Good TREBLE and Alto VOICES. Apply to Head Master.

BASS VOCALIST seeks an ENGAGEMENT.

Has a powerful, well-trained voice, and is a good reader. Has wide knowledge of Cathedral and Oratorio Music. Would accept a small salary, having had but little experience. The highest references. Address, J. E. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A GENTLEMAN desires APPOINTMENT as ORGANIST and CHOIRMASTER. Testimonials from Mus. Doc., the Clergy, and others. Thoroughly experienced in all Church Music, also High Choral Celebrations. Is Conductor of a Harmonic Society, and shortly taking a Degree at Oxford. Address, P. 136, Marylebone Road, N.W.

AN ORGANIST of several years' experience desires ENGAGEMENT in London. Would deputise. Address, E., 109A, Long Acre, W.C.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

SPOHR, L.—"Calvary." Orchestral parts.

Violin Primo	... 3 s. d.	Horns 1 and 2	... 2 s. d.
Violin Secondo	... 3 0	" 3 and 4	... 1 0
Viola	... 3 0	Trombone A. and T.	... 1 0
Cello and Basso	... 4 0	" B.	... 1 0
Flute	... 2 6	Clarini	... 0 6
Oboe	... 2 0	Harp	... 0 6
Clarionets	... 3 0	Tympani 1 mi.	... 1 0
Bassoons	... 3 0	" 2 di.	... 0 6

SHORT, J.—Mass (S. Joseph). 8vo, 3s. 6d.

RUMSEY, LACY H.—Responses for a Monotoned Service. Post 8vo, 2d.

HALLETT, F. H.—A Chant Service for the Te Deum. 8vo, 4d.

TOURS, B.—(In F.) Benedictus and Agnus. Unison. 8vo, 4d.

WESLEY, DR. S. S.—(In E.) Nicene Creed. 8vo. 4d.

WOODWARD, REV. H. H.—Five Chants for the Benedictus. Demy 8vo, 14d.

BAKER, HENRY.—"Mine eyes look unto Thee" (Advent). (Novello's Octavo Anthems, 211.) 3d.

CULL-BENNETT, REV. G. T.—"It came even to pass." 8vo, 6d.

SMART, HENRY.—"Be glad, O ye righteous." (Novello's Octavo Anthems, 212.) 4d.

BRIDGE, DR. J. F.—Hymn for a Midnight Service on the last night of the year. Post 8vo, 14d. Words only, 4s. per 100.

CRAMENT, J. M.—Two Christmas Carols. 8vo, 14d. "Softly the night is sleeping." "In excelsis gloria."

HELMORE, REV. T., and REV. J. M. NEALE.—"Christ was born on Christmas Day" (from Helmore and Neale's Carols). Post 8vo, 14d.

SHARPE, LOUISA.—Kyrie Eleison. Post 8vo, 1d.

—Seigneur, je sais que ta présence. 8vo, 1d.

TUDOR, REV. T. O.—"Christmas Bells. Carol. 8vo, 4d.

NOVELLO'S OCTAVO CHORUSES.

No. 680. Rest of thy sons	... Dr. Croton's "Palestine" 2d.
" 681. O happy once	... " 2d.
" 682. O feeble boast	... " 3d.
" 683. Hence all his might	... " 2d.
" 684. In frantic converse	... " 3d.
" 685. Then the harp awoke	... " 3d.
" 686. Nor vain their hope	... " 3d.
" 687. Lo! star-led chiefs	... " 2d.
" 688. Daughter of Sion	... " 14d.
" 689. He comes	... " 2d.
" 690. Be peace on earth	... " 2d.

LAWRENCE, E. M.—"Time long past" and "Sunbeams." Four-part Songs. 8vo, 4d.

McHARDY, R.—Hymn of the Seasons. Cantatina. 8vo, 4d.

NOVELLO'S PART-SONG BOOK.

No. 436. The Vesper Hymn. BRETHOVEN	... 2d.
" 437. What though sorrow. NAUMANN	... 2d.
" 438. The Swallows. POHLNEN	... 2d.
" 439. Hope and faith. WEBER	... 2d.
" 440. Hark, the lark. KÜCKEN	... 3d.
" 441. A walk at dawn. GADE	... 3d.

ROGERS, DR. R.—"The river floweth strong, my love." Part-Song. 8vo, 3d.

TAYLOR, R.—"The Convert." Part-Song. 8vo, 4d.

WILLIAMS, C. L.—"Kindred hearts." Part-Song. 8vo, 4d.

WINN, R. M.—"Evening bells." Part-Song. 8vo, 2d.

KREUTZER, C.—"The night is clear." Scena ed Aria, from the Opera "Das Nachtlager en Granada." The English Version by C. SANTLEY. 2s.

UNA CONVERTITO.—"The Angelus." Duet. 2s.

SPARK, W., Mus. Doc.—The Organist's Quarterly Journal. Part XLV. 5s. Prelude and Fugue, J. E. P. Aldous; Soft Movement, C. S. Heap; Flute Fantasia, Inglis Bervon; Réverie religieuse, Dr. J. Dunne.

TO CHORAL SOCIETIES.

REDUCED TO 2s. 6d. PER VOLUME.

THE MUSICAL TIMES, in Eight Volumes, each containing Forty-eight Choral Pieces, Sacred and Secular. The attention of Conductors and Secretaries of Choral Societies is specially called to these Volumes, which offer a large collection of useful pieces at an exceedingly low cost.

LONDON: NOVELLO, EWER AND CO.

WANTED, immediately, an **ORGANIST**, for a country village, to conduct a surplised choir. Salary, £20 and house found. Two services on Sunday and two practices required during the week, the rest of the time at his own disposal. Apply to the Rev. A. Sutton, West Tofts Rectory, Mundford, Norfolk.

DR. ALLISON instructed by past Candidates who passed the UNIVERSITY EXAMINATIONS for DEGREES in MUSIC, OXFORD, CAMBRIDGE, and DUBLIN, 1879. Also University Local F.C.O., T.C.L., &c.; Harmony, Acoustics, Counterpoint, Analysis, History of Music, Canon, Fugue, Form, Composition, and Orchestration. Personal training in Pianoforte and Organ Playing and in Singing. Milton House, 206, Marylebone Road, London, N.W.; and 120, Cecil Street, Manchester.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

AN Experienced **PIANOFORTE TUNER**, with a thorough knowledge of Repairing and Regulating, is open to an **ENGAGEMENT**. Age 39. First-class testimonials from present employers. Address, F. T. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an experienced **PIANO-TUNER** and **REPAIRER** in a fashionable watering-place on the West Coast. A good pianist, who can play at Balls, &c., preferred. Address, "Musicus," Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER, with some knowledge of Repairing.—SITUATION required as above. Address, S. H., 40, University Street, W.C.

CC ORGAN for SALE. Gilt front dummy pipes, two-manuals, 10 stops, full-compass pedals, CC octave bourdons. Price, £65. By NICHOLSON, of Norwich. Hand and foot blower. To be seen at 1, Kirkdale, Sydenham.

"A supreme and perfect harmony of Notes."
E. & W. SNELL'S IMPROVED HARMONIUMS and **REED ORGANS**. For tone, touch, articulation, and general excellence, are pronounced by the profession and public the best and cheapest extant. Prices, designs, &c., free, of E. and W. Snell. Works: King Street North, Camden Town, London, N.W. Trade supplied.

Ready January 1.
EWALD and CO.'S COMPLETE CATALOGUE to January 1, 1880, comprising over 5,000 works for Piano, Organ, Voice, Strings, and Chamber Combinations, besides Choral works: singly, in paper volumes, or handsomely bound for presentation. All at popular prices. Post-free, One Stamp.
London: EWALD and Co., 16, Argyll Street, Regent Circus, W.

NEW COMPOSITIONS by **ALFRED J. CALDICOTT**, Mus. Bac., Cantab (winner of Manchester and Huddersfield Glee Prizes):—
Songs—(Contralto) ... When we parted ... s. d. 1 6
(Tenor or Treble) ... My Valentine ... 1 6
" ... Lost love ... 1 6
" ... Two spoons ... 1 6
Humorous Glee— ... Humpty Dumpty ... 0 6
" ... Little Jack Horner ... 0 6
" ... Jack and Jill ... 0 4
" ... Yule ... 0 4

Post-free of the Composer, Worcester.

NEW AND POPULAR PART-SONGS.

Monarch Winter (W. S. PASSMORE) ... S.A.T.B. 3d.
(Sixth Edition. A Christmas favourite.)
May Day (Dr. WOLCOT) ... 1d.
Merrily every bosom boundeth (THOS. MOORE) ... 3d.
Summer is but fleeting (ED. OXFORD) ... 3d.
(Composed for and sung by the Birmingham Philharmonic Union.)
Hark! the nightingale is singing (R. CROMPTON) ... A.T.T.B. 6d.
(Sung by the Huddersfield Orpheus Quartet as their trial piece at several Glee Contests, winning first prizes against all England.)
Christabel (R. CROMPTON) ... A.T.T.B. 6d.

MUSIC BY STEPHEN S. STRATTON.

London: NOVELLO, EWER AND CO.

CHURCH MUSIC

BY

BERNARD FAREBROTHER.

ANTHEMS.

O GIVE THANKS (Ninth Thousand) ... octavo 6d.
LO! THE WINTER IS PAST ... " 6d.

SERVICES.

MORNING SERVICE, TE DEUM, and JUBILATE ... 4d.
EVENING SERVICE, MAGNIFICAT, AND NUNC DIMITTIS ... octavo 6d.

THE OFFERTORY SENTENCES (complete) ... 6d.

Just published, by the same Composer,

THE GREAT GOD PAN

PART-SONG FOR S.A.T.B.

POETRY BY

ELIZABETH BARRETT BROWNING.

Octavo, 6d.

ADA

VALE ELEGANT FOR PIANOFORTE.

Will shortly be published the *Arietta* from Farebrother's *Trio* for Piano, Violin, and Violoncello, arranged for the Organ, with Pedal Obligato, by George Bernard Gilbert, organist of the Parish Church, West Ham.

LONDON: NOVELLO, EWER AND CO.

NOVELLO'S OCTAVO EDITION.

TWELVE SONGS

WITH
ENGLISH AND GERMAN WORDS

COMPOSED BY

SIR W. STERNDALÉ BENNETT.

- Op. 23.
No. 1. Musing on the Roaring Ocean.
2. MAY DEW.
3. FORGET ME NOT.
4. TO CHLOE (IN SICKNESS).
5. THE PAST.
6. GENTLE ZEPHYR.

- Op. 35.
No. 7. INDIAN LOVE.
8. WINTER'S GONE.
9. DAWN, GENTLE FLOWER.
10. CASTLE GORDON.
11. AS LONESOME THROUGH THE WOODS.
12. SING, MAIDEN, SING.

Price, in paper cover, 4s.; cloth boards, 6s.
Also separately, folio size, price 1s. 6d. each, net.

London: NOVELLO, EWER AND CO.

Just published.

MAGNIFICAT

FOR FOUR VOICES AND ORGAN (OR ORCHESTRA)

COMPOSED BY

E. SILAS.

One Shilling.

London: NOVELLO, EWER AND CO.

NEW HUMOROUS SONG.

THAT'S JUST HOW MARRIED LIFE
SHOULD BE. Words composed by W. C. Burden. Price 3s.
London: J. BATH, 40, Great Marlborough Street. Leicester: W. C. BURDEN and Co.: and all Music-sellers.

SUNG BY MR. SANTLEY.

THE NIGHT IS CLEAR. Scena ed Aria, from the Opera "Das Nachtlager in Granada." By C. KREUTZER. The English Version by CHARLES SANTLEY. Price 2s.
London: NOVELLO, EWER AND CO.

HANDEL'S ACIS AND GALATEA

EDITED BY
J. BARNBY.

PAPER COVER 1s. 6d.
PAPER BOARDS 1s. 6d.
CLOTH, GILT EDGES 2s. 6d.

PREFACE.

"ACIS AND GALATEA" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "This part in Contralt."—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as on those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required to place this work upon an equal footing with others of its class.

With this desire alone has the present edition been prepared and published.

In addition to the occasional transposition of voice parts in certain choruses, the Editor is responsible for much of the Pianoforte accompaniment, for suggested abbreviations in the Airs, and for the marks of expression throughout.

LONDON: NOVELLO, EWER AND CO.

Just published.

VOLUNTARIES ARRANGED FOR THE HARMONIUM

BY
J. W. ELLIOTT.

Sets I., II., and III., in Cloth, Four Shillings.

Also Set IV., containing

SIXTY VOLUNTARIES.

Paper cover, One Shilling.

London: NOVELLO, EWER AND CO.

STEPHEN HELLER'S Pianoforte Studies

A NEW AND COMPLETE EDITION,

COMPRISING

Op. 16, Op. 45, Op. 46, Op. 47, Op. 90, Op. 125, Op. 138,

PROGRESSIVELY ARRANGED BY

LINDSAY SLOPER.

In Twenty Books, each 6s.; or, in 3 volumes, each, net £1.

Musical Times, November, 1879.

"Those who make teaching an art cannot too strongly insist upon the necessity of every pupil being well grounded in elementary principles. The many who commence in the middle spend a large portion of valuable time in trying to reach the end, or in struggling back to the beginning, and rarely, if ever, succeed in doing either. In the acquisition of music, vocal or instrumental, it is of vital importance that the right method shall be ensured in the first instance; and we give a cordial welcome therefore to any works which will contribute towards this desirable object. The Studies of Stephen Heller have been long known to and thoroughly appreciated by all good pianoforte teachers; but we have always been of opinion that a better arrangement as to progressive difficulty might have been effected by the composer. Some attempt to do this has already been made by Herr Hans Schmitt, of Vienna, who wrote out a table of the various studies in the order he would recommend them for practice. As the editor of the work now before us, however, truly remarks, 'to make a perfectly graduated study of them, it was necessary to be at once possessed of the entire work, consisting of twenty books.' Nothing, then, could be done to remove this objection but to place the work in the hands of an experienced master and rely upon his judgment to put them into the required order, so that the number of the book should indicate the degree of difficulty. This has been effectually accomplished in the edition just published. Mr. Lindsay Sloper, besides being a recognised public pianist, brings a large amount of experience in teaching to his task, and the result is highly satisfactory; for not only are the twenty books excellently classified for the practice of the student, but the books may be purchased separately, 'with the security,' as the editor tells us in his preface, 'that each study therein contained is of about equal mechanical difficulty with the rest.' In a previous edition of these Studies the composer says: 'I have wished to habituate both students and amateurs to execute a piece with the expression, grace, elegance, or energy required by the peculiar character of the composition. More particularly have I endeavoured to awaken in them a feeling for musical rhythm, and a desire for the most exact and complete interpretation of the author's intentions.' In justice to Mr. Lindsay Sloper these observations should be borne in mind, lest—as the classification is not strictly according to the mere mechanical difficulty of each study—it might be imagined that his arrangement was faulty. The delicate gradations of touch, so essential to the due performance of these thoughtful little pieces, require to be very carefully studied; and brain-work as well as finger-work must be considered in estimating 'difficulty.' We have carefully looked over the whole of the twenty books, and most conscientiously award the highest praise to the editor for the manner in which he has discharged a duty, which from his admiration of the Studies and his personal friendship with their composer, has evidently been a labour of love. The intrinsic musical beauty of all these pieces, as well as their usefulness in forming a refined and intellectual style of performance, should earn for them a world-wide acceptance; and we cannot but believe that, valuable as they have ever been, they will be doubly so in the form now issued to the public."

LONDON: ASHDOWN & PARRY,
HANOVER SQUARE.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s.	d.
1.	Hymns only.	Royal 24mo.	Bourgeois Antique. Cloth, red edges ...	1	0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Cloth, red edges ...	0	6
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Limp cloth ...	0	4
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Paper cover ...	0	3
3.	Hymns with Tunes.	Demy 8vo.	Cloth ...	4	0
4.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	5	0
5.	Tunes only.	Demy 8vo.	Cloth ...	3	0
6.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges ...	4	0
7.	Hymns with Tunes.	Treble part only.	Royal 24mo ...	1	6
"	Hymns with Tunes.	Treble part only.	Royal 24mo, cloth, bevelled boards, gilt lettered, red edges ...	2	0
8.	Hymns with Tunes.	Small post 8vo, to bind with the Pearl 8vo Prayer Book.	Cloth ...	2	6
9.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges ...	3	0
10.	Hymns with Tunes.	Large type.	Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges ...	10	6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK, containing 258

No.		s.	d.
1.	Limp cloth, turned in ...	2	6
2.	Cloth boards, red edges, gilt lettered ...	3	6
TONIC SOL-FA EDITION.			
3.	Limp cloth, turned in ...	2	0
4.	Cloth boards, red edges, gilt lettered ...	2	6

About 250,000 copies have already been sold.

Now Ready.

THE BRISTOL TUNE-BOOK (Second Series), containing 298 Tunes and 74 Chants.

No.		s.	d.
5.	Limp cloth ...	2	6
6.	Cloth boards, red edges, gilt lettered ...	3	6
TONIC SOL-FA EDITION.			
7.	Limp cloth ...	2	0
8.	Cloth boards, red edges, gilt lettered ...	2	6

FIRST AND SECOND SERIES BOUND TOGETHER.

No.		s.	d.
9.	Limp cloth ...	4	0
10.	Cloth boards, red edges, gilt lettered ...	5	0
12.	Tonic Sol-fa, cloth ...	3	0

Now Ready.

SMALL EDITION OF THE COMPLETE WORK.

715 Tunes and Chants, providing for nearly 200 Varieties of Metre.

No.		s.	d.
11.	Cloth ...	3	0

Each Edition may be had in Superior Binding.

Communications and inquiries as to Copyrights, and also as to supplies of this work at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER, AND CO.; BRISTOL: W. AND F. MORGAN; and all Booksellers and Musiciansellers.

Now Ready.

THE LONDON TUNE-BOOK. A Companion for all Hymnals.

Cloth, 3s.; red edges, 3s. 6d.

LONDON: NOVELLO, EWER AND CO.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 18mo, 1s. Words only, 9d. and 6d.; paper, 4d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN AND MARSHALL.

CHURCH MUSIC, by FREDERICK CAMBRIDGE.

The Offertory Sentences, 8vo ...	1s. 6d.
The Office of the Holy Communion, 8vo ...	6s. 6d.

LONDON: NOVELLO, EWER AND CO.

Now ready, 8vo, price Threepence.

THE APOSTLES' CREED. Set to Music (chiefly in Recitative) for Voices in Unison, with an Accompaniment for the Organ, by EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Director of the Choir, York Minster.

LONDON: NOVELLO, EWER AND CO.

REDUCED PRICES.

TUNES, NEW AND OLD; comprising 357 Tunes, Chants, &c., including 52 Tunes and Chants, composed for the work by Dr. Gauntlett, Dr. Bridge, S. Reay, &c. Also 63 copyright Tunes and Chants by the Rev. Sir F. A. Gore Ouseley, Sir G. J. Elvey, Sir J. Goss, Dr. Steggall, the Rev. J. B. Dykes, and others, inserted by permission, with a selection from various sources, Ancient and Modern. LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET, W. Sold also at 66, PATERNOSTER ROW.

REDUCED PRICES.

Limp cloth, 2s.; extra cloth, red edges, 3s. TONIC SOL-FA EDITION: limp cloth, 1s.; extra cloth, red edges, 2s.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

In small quarto, 330 pages.

THE BURNLEY TUNE-BOOK, containing nearly 700 original Tunes, Chants, Kyries, &c. Adapted to the wants of all choirs and congregations. Prices, plain, 4s.; gilt, 5s. LONDON: F. PITMAN. Burnley: T. SIMPSON.

BY REV. R. F. SMITH.—TE DEUM IN F, Three-pence. SOUTHWELL SCHOOL SONGS, 1s. 6d. LONDON: NOVELLO, EWER AND CO.

Second Thousand, now ready.

ALFRED J. DYE'S TE DEUM IN E flat. Price 3d.; organ copy, 6d. A similar setting in D, price 4d. LONDON: NOVELLO, EWER AND CO.

IN MEMORIAM.—A Collection of the Hymn-Tunes of the late JOHN ROBERTS, of Henllan. Price 2s. 6d. post-free. To be had from W. H. Roberts, Mansfield House, Seacombe. "Some are remarkable for freshness and originality. Evidently the author of these tunes was gifted by nature with genuine talents for music."—The Musical Times.

NOVELLO'S COLLECTION OF ONE HUNDRED AND SIXTY-FIVE RESPONSES

TO THE

COMMANDMENTS

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

LONDON: NOVELLO, EWER AND CO.

COMPOSED FOR THE SEVENTH ANNUAL FESTIVAL OF THE LONDON CHURCH CHOIR ASSOCIATION, 1879.

Magnificat and Nunc dimittis

(In D).

BY BERTHOLD TOURS.

Octavo, Sixpence.

NOT UNTO US, O LORD ANTHEM.

BY HENRY GADSBY.

Octavo, Eightpence.

LONDON: NOVELLO, EWER AND CO.

FIVE INTRODUCTORY VOLUNTARIES for the ORGAN.

Composed by T. MES PATTISON. These Voluntaries, of medium difficulty, with Pedal Obligation, will be found eminently useful for the introduction of Divine Service, both as regards character and length. Price 3s.

LONDON: NOVELLO, EWER AND CO.

Price 5s., paper cover; or 7s. 6d., handsomely bound in scarlet cloth, gilt lettered, gilt bordered, and gilt edges.

THE VILLAGE ORGANIST. New Edition, complete in One Volume, 142 Pages. It contains 78 Voluntaries, all of which, except four, were composed expressly for the work by nearly all the most eminent English musicians.

"Shows in an interesting manner the present state of musicianship in England."—Musical Times.

"This work is increasingly popular with the Profession as a Lesson-book for Organ and Harmonium Pupils and as a Prize-book. LONDON: NOVELLO, EWER AND CO.

now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each.
1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and
2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH,
pointed for Chanting, and set to appropriate Anglican Chants,
single and Double; together with Responses to the Commandments.
Edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN
GEORGE MONK. This work contains a selection of Double (besides
additional Single) Chants; together with special settings of "Bene-
dictus," and a collection of Kyrie Eleisons, old and new.
London: NOVELLO, EWER and Co.

VENI, CREATOR SPIRITUS. Set to Music by
EDWIN GEORGE MONK, Mus. Doc., Oxon., &c.
For general or Festival use; for male voices and four-part Chorus,
with Organ accompaniment, *ad lib.* Price 3d.
London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.
Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 1s.; cloth, 2s.
London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G.
MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d.
Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

**OUSELEY and MONK'S PSALTER AND
CANTICLES**, pointed for Chanting. Second Edition. Autho-
rised by His Grace the Archbishop of York. 24mo, without chants, 9d.;
with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to,
with chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score,
small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO,
EWER and Co., and PARKER and Co.

Fourteenth Edition.

**JOULE'S COLLECTION of 527 CHANTS, 57
RESPONSES, &c.** Reduced price, 4s. 6d., paper cover; 5s.,
imp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation.
Score, 1s. 6d.
The Chants are selected with due reference to the position of the
singing notes.

**THE PSALTER, PROPER PSALMS, HYMNS,
and CANTICLES.** Pointed for Chanting by B. ST. J. JOULE.
Large type, price 2s. 6d. This Psalter having been collated with the
said Books is free from the errors contained in all other pointed
Psalters, through printing from the incorrect copies commonly sold by
the Stationers. N.B.—A small Edition is in preparation.

Seventh Edition.

**JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM.** 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

**JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM.** Quarto, in cloth elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION.
Harmonised on a Monotone in a very simple manner for Parochial
use. By B. ST. J. JOULE. Price 3d. NOVELLO, EWER and Co.

**G. A. MACFARREN'S CANTATE DOMINO and
DEUS MISEREATUR.** For Voices in Unison and Organ.
6d. London: NOVELLO, EWER and Co.

Books I. to VIII., New Series, 1s. each.

COLLECTION of KYRIES, &c. Compiled, &c.,
by W. T. FREEMANTLE, Sheffield. Separate Numbers (Nos. 1
to 98), 1d. each.

SPOHR'S 24TH PSALM. Net 9d. and 2s.

London: NOVELLO, EWER and Co.

**A SHORT, EASY, and EFFECTIVE SETTING
of the TE DEUM and JUBILATE, in F, for Parish Choirs,
by FERRIS TOZER.** Especially suitable for Christmas. Price 6d., of
the Composer, Cathedral Yard, Exeter.

Also, MAGNIFICAT and NUNC DIMITTIS, in F. Price 4d.

London: NOVELLO, EWER and Co.

**CHURCH MUSIC composed by
CHARLES JOSEPH FROST.**
ANTHEMS.

1. Mighty and everlasting God	2d.	God is the Lord	...	6d.
2. I will pray the Father	...	3. Hear my prayer	...	2d.
3. Christ our Passover	...	4. He shall be great	...	3d.
4. Give sentence with me	...	5. Like as Christ was raised up	...	3d.
5. He is gone up	...	6. Thou visitest the earth	...	3d.
	...	7. When the Lord turned again	...	6d.

SERVICES.

1. Deum laudamus, in G major	6d.	Introit, 10 Kyries, Glorias,	
2. do. (another) do.	3d.	and Gratias, Credo, 4 Offer-	
3. Deum laudamus, Benedic-		tory Sentences, Sursum	
4. tus, and Jubilate Deo, in C	4d.	Corda, 2 Sanctus, Benedic-	6d.
5. tus, in F major	...	dictus, Agnus Dei, Pater-	
6. Deum laudamus and Bene-	3d.	noster, and Gloria in excel-	
7. dictus, in F major	...	sis, in C major	...
8. Benedictus, in G major	4d.	9. Magnificat and Nunc dimittis,	2d.
9. Complete Service, in C major	1s.	10. in C major	...
		11. Offeritory Sentences (complete),	4d.
		12. 36 Original Hymn Tunes, 2s.	
		13. 10 Kyries and Glorias, before and after Gospel, 3d.	

London: NOVELLO, EWER and Co., 1, Berners Street, W.; or of the
Composer, 73, Farleigh Road, Stoke Newington, N.

THE OFFERTORY SENTENCES

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

- | | |
|---|--------------------------------------|
| No. 1. Let your light so shine. | 13. Charge them who are rich. |
| 2. Lay not up for yourselves. | 14. God is not unrighteous. |
| 3. Whatsoever ye would that men. | 15. To do good. |
| 4. Not every one that saith unto Me. | 16. Whoso hath this world's good. |
| 5. Zaccheus stood forth. | 17. Give alms of thy goods. |
| 6. Who goeth a warfare. | 18. Be merciful after thy power. |
| 7. If we have sown. | 19. He that hath pity upon the poor. |
| 8. Do ye not know. | 20. Blessed be the man. |
| 9. He that soweth little. | 21. Let your light so shine. |
| 10. Let him that is taught in the word. | Festal Setting. |
| 11. While we have time. | |
| 12. Godliness is great riches. | |
- London: NOVELLO, EWER and Co.

Just published.

THE OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- | | |
|-------------------------------|-----------------------------------|
| 1. Let your light so shine. | 11. While we have time. |
| 2. Lay not up for yourselves. | 12. Godliness is great riches. |
| 3. Whatsoever ye would. | 13. Charge them who are rich. |
| 4. Not every one. | 14. God is not unrighteous. |
| 5. Zaccheus stood forth. | 15. To do good. |
| 6. Who goeth a warfare. | 16. Whoso hath this world's good. |
| 7. If we have sown. | 17. Give alms of thy goods. |
| 8. Do ye not know. | 18. Be merciful after thy power. |
| 9. He that soweth little. | 19. He that hath pity. |
| 10. Let him that is taught. | 20. Blessed be the man. |
- Price One Shilling.
London: NOVELLO, EWER and Co.

RESPONSES for a MONOTONE SERVICE,
harmonised and arranged by LACY H. RUMSEY, M.A. Price 2d.
London: NOVELLO, EWER and Co.

PAROCHIAL ANTHEMS, by T. MEE PAT-
TISON.

O PRAISE THE LORD (Chorus, Duet for Two Trebles,
Chorus) ... 3d.
HOW AMEABLE ARE THY DWELLINGS (Chorus,
Treble or Tenor Solo, Chorus) ... 3d.
IF IS A GOOD THING TO GIVE THANKS UNTO THE
LORD (Chorus, Treble or Tenor Solo, Chorus) ... 4d.
London: NOVELLO, EWER and Co.

MY SOUL TRULY WAITETH STILL UPON
GOD. Anthem for Four Voices. Composed by EDWIN GEORGE
MONK, York Minster. Vocal score, folio, 1s. 6d.; octavo, 4d.

GOD SO LOVED THE WORLD. Anthem for
Tenor Solo and Chorus. Composed by EDWIN GEORGE MONK,
York Minster. Vocal score, folio, 2s. 6d.; octavo, 8d.
London: NOVELLO, EWER and Co.

Just published, price 3d. "Easy and Effective."

ANTHEM, "GOD IS OUR HOPE AND
STRENGTH." Composed expressly for Parish Choirs, by
FRANK BATES, Organist and Choirmaster, St. Baldred's Episcopal
Church, North Berwick, N.B. "Just the thing for village choirs."
Church Times. London: NOVELLO, EWER and Co., 1, Berners Street, W.;
or of the Composer, 6, Quality Street, North Berwick, N.B.

CHRIST WAS BORN ON CHRISTMAS DAY.
From the Christmas Carols by Rev. J. M. NEALE and Rev.
THOS. HELMORE. 14d.
London: NOVELLO, EWER and Co.

THE ORGANIST'S COMPANION,

A COLLECTION OF VOLUNTARIES,

Selected and arranged by

SIR JOHN GOSS,

In Four Volumes, cloth, 5s. each; or 24 Numbers, 1s. each.

London: NOVELLO, EWER and Co.

FESTAL ORGAN MARCH, by Dr. R. ROGERS,
Organist of Bangor Cathedral. Price 3s.
London: NOVELLO, EWER and Co.

SIX TRANSCRIPTIONS for the ORGAN (Third
Series), with Pedal Obligato, from the works of ROSSINI, Mozart,
Handel, Weber, and Himmel, by GEORGE SHINN, Organist of Brixton
Church. Price 2s. 6d. net. NOVELLO, EWER and Co.

REDUCED PRICE.

Third edition enlarged. Small 4to. Price 2s. paper covers; 3s. cloth lettered.

ANGLICAN
PSALTER CHANTS

SINGLE AND DOUBLE

EDITED BY THE

REV. SIR F. A. GORE OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains nearly 400 Chants, which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET, W., AND 80 & 81, QUEEN STREET, E.C.

THE
Organist's Quarterly Journal
OF ORIGINAL COMPOSITIONS.

(PUBLISHED ON THE FIRST OF JANUARY, APRIL, JULY, AND OCTOBER.)

EDITED BY

WILLIAM SPARK, Mus. Doc.

The commencement of a new year of this useful and valuable periodical presents a favourable opportunity for *new Subscribers* to send their names to the Editor or the Publishers. Twenty pages of beautifully engraved New Organ Compositions are supplied to Subscribers, every quarter, for 2s. 6d.

Volumes I., II., III., IV., and V., each consisting of ONE HUNDRED and SIXTY PAGES of ORIGINAL COMPOSITIONS for the ORGAN by the best living Organists and Composers (Foreign and English). Price, handsomely bound in cloth, 21s. each. Subscribers for not less than one year can commence at any period, and receive back numbers at the Subscription price. Annual Subscription, 10s.; Non-Subscribers, 5s. net each part.

"This number completes another year of Dr. Spark's journal. Begun at a time when the dearth of original organ music—of fresh compositions specially suited to the genius of the organ as a solo instrument—was severely felt, this work was purposed to supply the want. The fidelity with which this purpose has been carried out by Dr. Spark in the selection of material suited to all tastes and every degree of technical proficiency, the care and pains which he has bestowed upon its publication, is well known to every organist long ere this, while the fact of its continued existence, with character and vigour unimpaired, sufficiently proves that the competition which its earlier success naturally elicited has not lessened its relative value or restricted its popularity. In a word, all the promises with which the first number was laden have been more than fulfilled, so that there now exists a work of the highest and freest merit, and one which is equally well suited for church or concert purposes, or for his own private practice, while there is much in it that is good for teaching."—*Dundee Advertiser*.

Editor's Address—Warwick House, Leeds.

Publishers—NOVELLO, EWER and Co., 1, Berners Street (W.), and
80 & 81, Queen Street (E.C.), London.

ORIGINAL
Compositions for the Organ

BY

FREDERIC ARCHER.

ORGANIST OF THE ALEXANDRA PALACE, MUSWELL HILL.

No.		s.	d.
1.	Andante, in D	...	I 0
2.	Andante, in F	...	I 0
3.	Andante, in A	...	I 0
4.	Concert Variations	...	2 0
5.	Allegretto, in E, and Prelude, in G	...	I 0
6.	Motivo, in B flat, and Fugue, in D minor	...	I 0
7.	Marche Triumphale	...	I 6

London: NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	0
Ditto, with Proper Psalms, cloth	1
Demy 8vo, large type, with Proper Psalms, cloth .. .	2
Proper Psalms, separately. Paper covers. 32mo	0
Canticles, 32mo	0
Ditto, 8vo	0

The Psalter, with Chants, Post Quarto, cloth .. 5

THE
CATHEDRAL PSALTER
CHANTS.

Post Quarto, paper covers	..	..	..	..	2
Ditto, cloth	..	..	..	..	3
Foolscap Quarto, paper covers			..	..	1
Ditto, cloth	..	..	..	..	1

The Clergy can be supplied with copies, in quantities not less than 25, on special terms.

LONDON: NOVELLO, EWER AND CO.

A COLLECTION OF
SACRED MUSIC FOR THE
USE OF SCHOOLS.

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

A COLLECTION OF
SECULAR MUSIC FOR THE
USE OF SCHOOLS.

EDITED BY

JAMES TILLEARD.

One Shilling.

London: NOVELLO, EWER and Co.

SIXTY-FOURTH EDITION.

PRICE ONE SHILLING, ENLARGED.

*A specimen copy post-free for twelve stamps.*COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

London: WEEKES and Co., 16, Hanover Street, Regent Street.

COLLEGIATE SERIES PUBLICATIONS.

VOCAL TUTOR (2s. 6d. net). Containing Treatise on Voice and Vocal Art, with Anatomical Illustrations of the Vocal Instrument.

SOLFEGGI. Arranged as Duets and Trios, specially adapted for High Schools for Girls and Singing Classes. Books I. and II. 3s. each, net.

PIANOFORTE TUTOR. 58 pages. 2s. 6d. net.

ORGAN TUTOR. By F. ARCHER. 3s. 6d. net.

PART-SONGS, MADRIGALS, Anthems. By R. L. DE PEARSALL, Dr. WESLEY, &c. See "Collegiate Series" Catalogue. 110 numbers now ready. From Twopence each.

CONSECUTIVE 5ths and 8ves.

Essay by R. L. DE PEARSALL. 2s. net.

To be continued.

London: WEEKES and CO., 16, Hanover Street, W.

Just published.

BOOK 2.

COLLEGIATE AND SCHOOL
SINGING MANUAL

Containing

FIFTY FOUR-PART SONGS, MADRIGALS, MOTETTS, CHORUSES, GLEES, &c.

Price One Shilling.

A specimen copy post-free for twelve stamps.

London: WEEKES and Co., 16, Hanover Street, W.

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

London: WEEKES and Co., 16, Hanover Street, Regent Street.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated. Also an APPENDIX, containing faults in action with remedies. Price 2s. 6d. post-free. P.O.O. to A. Hemstock, Diss, Norfolk.

ORIGINAL

Compositions for the Organ

BY

E. SILAS.

No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
8.	Andante, in C	1	0
9.	Melody, in C	1	0
10.	Introduction and Fugue	1	0
11.	Prelude, in D	1	0
12.	Fugue, in C minor	2	6
13.	March, in B flat	1	0
14.	Sonata, in F	2	6
15.	Minuetto, in F	1	0
16.	Fantasia on St. Ann's Tune	1	6

* From the *Organist's Quarterly Journal*.

London: NOVELLO, EWER and Co.

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING

FOR THE USE OF

CHOIR-TRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY
DR. STAINER.

This work offers to the clergy and other amateur choir-trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight in a comparatively short time.

London: NOVELLO, EWER and Co.

Second Edition.

SUPPLEMENTAL

BOOK OF EXERCISES

FOR THE USE OF THOSE

LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE

SCHOOL ROUND BOOK

A COLLECTION OF ONE HUNDRED

ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, Mus. Doc., M.A.

Price 8d.; cloth, 1s. 2d. In Sol-fa Notation, 6d.

London: NOVELLO, EWER and Co.

Now ready. Fourth Edition, Revised and Corrected.

A TREATISE ON HARMONY

AND THE

CLASSIFICATION OF CHORDS.

With Questions and Exercises for the use of Students.

By JOHN STAINER, M.A., Mus. Doc.

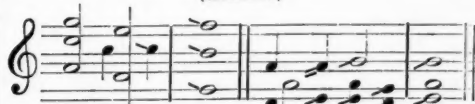
Cloth, Seven Shillings and Sixpence.

London: NOVELLO, EWER and Co.

THE NEW STAFF NOTATION.—Simplicity.

Truth, and Completeness for all purposes are combined in the KEYBOARD METHOD OF NOTATION or CHROMATIC STAVE, Registered.

(SPECIMEN.)



THE SAME IN THE COMMON NOTATION.



Full description, price 3d., may be had from the Inventor, J. DYSON, Albert Road, Farnworth, Bolton; or from Messrs. NOVELLO, EWER and Co., 1, Berners Street, W.

THE PIANIST'S PRACTICAL GUIDE to THEORETICAL KNOWLEDGE and MANUAL EXECUTION. By F. WEBER, Resident Organist, German Chapel Royal, St. James's Palace. Third edition, 4s. net. "A work eminently calculated to improve the method of teaching the piano."—*Daily News*. London: J. B. CRAMER; NOVELLO, EWER and Co.; SCHOTT and Co.; STANLEY LUCAS and Co.

Just published.

WINTER DAYS

CHORAL GLEE COMPOSED BY

ALFRED J. CALDICOTT,

Composer of "Humpty Dumpty," "Jack and Jill," &c. Price 4d.
To this Glee was awarded the first prize in the Huddersfield Glee Competition, 1879.

London: NOVELLO, EWER and Co.

POPULAR FOUR-PART SONGS BY GABRIEL DAVIS.

THE KNIGHT'S RETURN	...	...	...	...	2d.
GOD SAVE THE PRINCE (14th Edition)	...	...	...	...	2d.
THE DISTANT SEA	...	...	...	...	2d.
TO THE WOODS	...	...	...	...	2d.
HARK! 'TIS MUSIC	...	...	...	...	2d.
THE HOUR OF REST	...	...	...	...	2d.
DAME WIGGINS OF LEE (Humorous)	...	...	...	...	2d.

London: NOVELLO, EWER and Co.

Just published, price 2d.

DAME TROT

HUMOROUS PART-SONG

COMPOSED BY

GABRIEL DAVIS.

London: NOVELLO, EWER and Co.

Third Edition.—Reduced Prices.

Choral Songs for School & Home.

FORTY-TWO ORIGINAL SONGS

FOR

ONE, TWO, OR FOUR VOICES.

COMPOSED BY ROBERT JACKSON.

Cloth, complete, 2s. 6d.; Parts I. and II., paper cover, 1s. each; Single Numbers, 1d.

From Concordia.

"This little book is designed for singing-classes in schools, and the simplicity, tunefulness, and attractiveness of the small compositions it contains eminently adapt it for such a purpose."

London: NOVELLO, EWER and Co.

THEODORE DISTIN'S PRIZE GLEE,
JACK HORNER (S.A.T.B.), and can be sung by a large body of voices. Octavo. 6d. net.

Song, **WHAT IS MY FORTUNE?** (Sung by Miss José Sherrington.) Words by E. Oxenford. Music by Theodore Distin. Price 3s.

To be had of the Composer and Publisher, 96, Penrose Street, Sutherland Square, S.E.; also of Messrs. LAMBORN COCK and Co., Holles Street, W., and KEITH, FROWSE and Co., 48, Cheapside, E.C.

POPULAR PART-SONGS by W. W. PEARSON.

The Ironfounders (10th thousand)	...	...	...	...	3d.
The Stormy Petrel	...	...	...	...	3d.
The Coral Grove	...	...	...	...	3d.
Pibroch of Donuil Dhu (Sir Walter Scott)	...	...	...	...	3d.
Sweet Spring (madrigal)	...	...	...	...	3d.
The Ocean	...	...	...	...	3d.
Over the mountain-side (four-part serenade)	...	...	...	...	3d.
Soul of Living Music (soprano solo and chorus)	...	...	...	...	3d.
The Jäger Chorus	...	...	...	...	3d.
Departed Joys (Thomas Moore)	...	...	...	...	2d.
Summer and Winter	...	...	...	...	2d.
The Anglers	...	...	...	...	2d.
Sweet to live amid the mountains (5th thousand)	...	...	...	...	2d.
The Dream of Home (Thomas Moore)	...	...	...	...	2d.
There's beauty in the deep	...	...	...	...	1d.
Soldier, rest! (Sir Walter Scott)	...	...	...	...	1d.
Woods in Winter (Longfellow)	...	...	...	...	1d.
Autumn (Montgomery)	...	...	...	...	1d.
The Sombre Shadows of the Night (trio for S.A.B.)	...	...	...	...	1d.

London: NOVELLO, EWER and Co.

THE GERMAN GLEE-BOOK.—A Collection of Music for Men's Voices, T.T.B.B. Edited by the late ALFRED STONE. Book 1, 4d.; Books 2 to 10, 3d. each. Bristol: P. J. SMITH and SONS, and at Conduit Street, Regent Street, London.

NEW SONG.

TRACED ON SAND. By CHAS. KILLMISTER.
(E to E or F sharp). Post-free, 24 stamps.
CUNNINGHAM BOOSEY and Co., 296, Oxford Street, W.

NEW SONG, sung by Mr. Maas, "ANNABEL LEE." Composed by C. SWINNERTON HEAP. 2s. net.
London: NOVELLO, EWER and Co.

SELECT COMPOSITIONS from the GREAT MASTERS, arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN.

No.

1. "Wedding March," by Mendelssohn.
2. March from "Tannhäuser," by Wagner.
3. March from "Scipio," also from Occasional Oratorio, both by Handel.
4. "Coronation March," from Meyerbeer's "Prophète."
5. "The Dead March" in "Saul" and "See the conquering hero comes," both by Handel.
6. Andantino, from the 11th Grand Symphony by Haydn, and "Wait her, angels," from Handel's "Jephtha."
7. "As pants the hart," from Spohr's "Crucifixion," and "Where'er you walk," from Handel's "Semele."
8. "My heart ever faithful" (Mein gläubiges Herz frohlocket), by Bach.
9. Andantino from the 5th and Andante from the 4th Sonatas, by Pleyel.
10. "The Hero's March," by Mendelssohn.
11. "Quis est homo?" from Rossini's "Stabat Mater."
12. Air et Chœur, from "La Dame Blanche," by Boieldieu.
13. Grande Marche Héroïque in C, by Fr. Schubert.
14. Grande Marche Héroïque in D, by Fr. Schubert.
15. Overture, "Berenice," by Handel.
16. Overture, "Sosarmes," by Handel.
17. Handel's Overture, "Alcina."
18. Gavotte, from Handel's Overture, "Otho."
19. "La Carità," by Rossini.
20. "Angels ever bright and fair," and "Pious orgies," both by Handel.
21. "Ave Maria," by Franz Schubert.
22. Aria, by Antonio Lotti. Circa 1700.
23. "My soul thirsteth for God," Aria from Mendelssohn's 42nd Psalm.
24. "Gloria in excelsis," from Weber's Mass in G.
25. "Fac ut portem," from Rossini's "Stabat Mater."
26. "Pietà, Signore," from the Oratorio "San Giovanni Battista," by Stradella.
27. Handel's Overture to "Julius Cæsar."
28. Serenade, by Franz Schubert.
29. Aria, by Cavaliere Gluck. 1765.
30. Aria, from "Alcina," by Handel.
31. Aria, from "Artaserse," by Leonardo Vinci. 1730.
32. Cantata, by Alessandro Scarlatti.
33. Aria, by Ch. Gluck. 1769.
34. Aria, by Domenico Cimarosa. 1784.
35. "Diedi il Coro," Aria by Handel.
36. Siciliana Long.
37. Andante.
38. Aria, by Padre Martini. 1763.
39. "Kyrie Eleison," from Schubert's Mass in G.
40. Aria, by Gluck. 1767.
41. "Sanctus" and "Hosanna," from André's Mass. Op. 43.
42. Last Chorus, from Beethoven's "Mount of Olives."
43. "He shall feed His flock," from Handel's "Messiah."
44. "Quoniam Tu solus," by Vincenzo Righini. 1788.
45. "Hallelujah" Chorus, from Handel's "Messiah."
46. "Turn Thy face," "Then shall I teach," "I will magnify Thee," from Anthems by J. Weldon.
47. "The heavens are telling," from Haydn's "Creation."
48. Andante and Allegretto, from Handel's Violin Sonata in A major.
49. Slow Movement from Symphony 36, by Hayda.

[Continuing.]

Price Two Shillings each.

Volumes I. and II., bound in cloth, are now ready, each containing 20 numbers.

London: B. WILLIAMS, 60, Paternoster Row.

WILLIAM J. YOUNG'S

Popular Part-Songs for S.A.T.B.

		s. d.
1. I love the merry springtime	...	21st thousand net 0 2
2. Gaily through the greenwood	...	35th do. 0 2
3. O welcome, merry May	...	6th do. 0 2
4. The mountain maid...	...	6th do. 0 2
5. Come o'er the mountain	...	8th do. 0 2
6. Hail, merry, merry Christmas	...	16th do. 0 2
7. Songs of praise the angels sang	...	6th do. 0 3
8. Blow, ye balmy breezes, blow	...	2th do. 0 3
9. Fairy revels	...	16th do. 0 3
10. Oh! peaceful vale of rest	...	5th do. 0 1
11. The merry bird	...	5th do. 0 3
12. Come, let us be merry and gay	...	5th do. 0 3
13. Forest echoes	...	7th do. 0 3
14. Haste, ye merry elves	...	5th do. 0 3
15. The streamlet (with soprano solo)	...	3rd do. 0 3
16. Sunshine and shadow	...	3rd do. 0 2
17. Sunny rays (with soprano solo)	...	3rd do. 0 3
18. A happy New Year	...	3rd do. 0 3
19. The coming of Spring	...	3rd do. 0 3
20. England's glory	...	4th do. 0 3
21. A merry Christmas to you all	...	3rd do. 0 3
22. The air resounds with music sweet	...	2nd do. 0 2
23. To a sleeping child	...	1st do. 0 2
24. Our National Chorus	...	2nd do. 0 3
Ditto (Organ copy)	...	1st do. 1 6

London NOVELLO, EWER and Co.

ROBERT COCKS and CO.'S VOCAL QUARTETS, &c. (Part Songs). "Victoria" (HENRY SMART), four stamps; "God bless the Prince of Wales" and "Let the Hills resound" (BRINLEY RICHARDS), four stamps each; "God bless our Sailor Prince" (STEPHEN GLOVER), four stamps; "The Village Chorister" (MOSCHELES), six stamps; and "Queen of the Night" (HENRY SMART), six stamps.

SINGS THE NIGHTINGALE. New Song, written by CHARLES SWAIN. Music by W. T. WRIGHTON. "That most useful of moral song writers."—*Vide The Graphic*. 3s., post-free 18 stamps.

DAINTY DAISY. A New Song. By CHARLES GARDNER. With a pretty little poem and a taking and striking melody. Post-free for 18 stamps.

SEE-SAW. A bright little Song. Composed by LIZZIE PORTER. Post-free for 18 stamps.

FOR UNTO US A CHILD IS BORN (HANDEL). Transcribed for the Piano by G. F. WEST. 3s.; post-free 18 stamps. LONDON: ROBERT COCKS and Co., New Burlington Street; where may be had the "Life of Handel," by Schoelcher, reduced price, 7s. 6d.

THE DAY THAT IS FLED. Song for mezzo-soprano or contralto. Composed for and dedicated (by permission) to Lady Layard, by EDGAR WHITAKER. "The composer has happily caught the spirit of the words, and he has treated the theme with much ability."—*Court Journal*.

Also, by same Composer,
SALVE MARIA (soprano). Sung by Siga, Delphine Livadari. "The expressive words are allied to most touching music."—*Court Journal*.

"A fervent strain of melody is made the more impressive by an effective change of tonality and the use of chromatic intervals."—*Court Circular*.

And
THE DAYS THAT ARE NO MORE. Dedicated (by permission) to Mrs. Thomas Brassey. "The air is exceedingly graceful and the accompaniment effective."—*Court Journal*.

"Expressive in the extreme, but the modulations exact first-rate vocalisation."—*Court Circular*.

Price 4s. each.

LONDON: METZLER and Co., 37, Great Marlborough Street, W.

OF ALL BOOK AND MUSICSELLERS.

Now Ready, No. XXVIII., 40 pp., 2d.

MUSICAL OPINION AND MUSIC TRADE REVIEW

A JOURNAL FOR THE

MUSICAL PROFESSION, FOR AMATEURS, AND FOR THE TRADE.

LONDON: PITMAN, PATERNOSTER ROW.

Just published, 2s. 6d. net.

THREE BARITONE SONGS. Sung by Mr. Chaplin Henry. "An English Christmas Home," "Our oldest Friend," and "The best of all good company." Composed by ORIEL HINCHLIFF. Post free of the Author, 90, Kennington Park Road, S.E.

F. CHOPIN'S

PIANOFORTE WORKS

NEW EDITION, SMALL FOLIO

REVISED BY

CARL REINECKE.

Two Volumes, each, net, 7s. 6d.; or—

	s. d.		s. d.
Book 1. Ballads ... net	1 6	Book 7. Rondo and	
" 2. Etudes ... "	1 6	Scherzos ...	1 10
" 3. Mazurkas ... "	1 10	" 8. Sonatas ... "	1 6
" 4. Notturmos ... "	1 6	" 9. Waltzes ... "	1 6
" 5. Polonaises ... "	1 6	" 10. Various	
" 6. Preludes ... "	1 6	Works ...	1 6

LONDON: NOVELLO, EWER and Co.

WEDDING MUSIC

BY

ADOLF JENSEN.

Op. 45.

	s. d.		s. d.
Piano Duet, complete
Or singly—No. 1
Nos. 2, 3, and 4
Piano Solo, complete
Or singly—No. 1
Nos. 2, 3, and 4
Piano and Violin, in two Books

Sold at half-price.

LONDON: NOVELLO, EWER and Co.

THE ONLY COMPLETE EDITION.

MENDELSSOHN'S FOUR-PART SONGS with ad lib. accompaniment for the Pianoforte by BERTHOLD TOURS. In one volume, Cloth, gilt, price 5s.; or in two parts, in Paper cover, 2s. each; in Paper boards, 2s. 6d. each.

MENDELSSOHN'S FOUR-PART SONGS for SOPRANO, ALTO, TENOR, and BASS, with ad lib. accompaniment for the Pianoforte. Price, in Paper cover, 2s.; in Paper boards, 2s. 6d.

MENDELSSOHN'S FOUR-PART SONGS for SOPRANO, ALTO, TENOR, and BASS, without accompaniment. Price, in Paper cover, 1s.; in Paper boards, 1s. 6d.; or twelve numbers divided as follows, price Three Halfpence each.

Op. 41.	Op. 59.
1. In the woods ...	13. The woods ...
2. O fly with me ...	14. Early Spring ...
3. One night there came ...	15. Departure (O hills, O vales) ...
4. Over the grave ...	16. The nightingale ...
5. May song ...	17. The vale of rest ...
6. On the sea ...	18. Hunting song ...
Op. 48.	Op. 83.
7. The first day of Spring ...	19. For the New Year ...
8. The primrose ...	20. The happy lover ...
9. The celebration of Spring ...	21. The shepherd's song ...
10. The lark's song ...	22. The wood minstrels ...
11. Morning Prayer (The deep repose of night) ...	23. The victors' return ...
12. Autumn song ...	24. The wandering minstrel ...
Op. 100.	
25. Remembrance ...	27. Spring song ...
26. Praise of Spring ...	28. In the forest ...

TONIC SOL-FA EDITION.

MENDELSSOHN'S FOUR-PART SONGS (S.A.T.B.), complete. Edited and translated into the Tonic Sol-fa Notation, by W. G. McNAUGHT. Price 1s., or 21 numbers at 1d. each.

MENDELSSOHN'S FOUR-PART SONGS for MEN'S VOICES, with ad lib. Accompaniment for the Pianoforte. Price, in Paper cover, 2s.; in Paper boards, 2s. 6d.; or twenty-one numbers, price Three Halfpence each.

Op. 50.	Op. 76.
29. Turkish drinking song.	39. Song of the worthy man.
30. The hunter's farewell.	40. The Rhine.
31. Summer song.	41. 'Tis the song whose spirit.
32. On the water.	42. Students' parting song.
33. Love and wine.	Op. 120.
34. Wanderer's song.	43. A festal greeting.
Op. 75.	44. Gipsy song.
35. The merry wayfarer.	45. Hunting song (Waken, lords).
36. Serenade.	46. Land of beauty.
37. Eastern drinking song.	47. The recompense.
38. Farewell meeting.	48. Night song.
	49. The foundation-day festival.

LONDON: NOVELLO, EWER and Co.

Novello, Ewer and Co.'s only Complete and Uniform Edition of
MENDELSSOHN'S THIRTEEN TWO-PART SONGS. With the Original Words. Octavo, One Shilling; or cloth, gilt edges, 2s.

MENDELSSOHN'S THIRTEEN TWO-PART SONGS. German and English Words. Octavo. Paper cover, 2s.; cloth, gilt edges, 4s.

MENDELSSOHN'S THIRTEEN TWO-PART SONGS. With the Original Words. Folio Edition, complete, 2s. 6d.; or singly, 1s. 6d. each, net.

1. I would that my love.	8. Can I light-hearted be?
2. The passage bird.	9. Evening song.
3. Greeting.	10. Zuleika and Hassan.
4. Autumn song.	11. The Sabbath morn.
5. O wert thou in the cauld blast.	12. The harvest field.
6. The maybells and the flowers.	13. Song from Ruy Blas.
7. My bark is bounding.	

LONDON: NOVELLO, EWER and Co.

The only complete Edition.

MENDELSSOHN'S PIANOFORTE WORKS. Complete in Five Vols. Octavo, paper cover, each 4s.; cloth, gilt edges, each 6s.

LONDON: NOVELLO, EWER and Co.

Just published.

MENDELSSOHN'S PIANOFORTE WORKS. Vol. V. Octavo. Paper cover, 4s.; cloth gilt, 6s.

CONTENTS.

Three Preludes. Op. 104 A.	Album Blatt. Op. 117.
" Studies. Op. 104 B.	Capriccio. Op. 118.
Sonata. Op. 105.	Perpetuum Mobile. Op. 119.
" Op. 106.	

LONDON: NOVELLO, EWER and Co.

BY THE LATE FRANCES RIDLEY HAVERGAL.

NEW AND ENLARGED MUSICAL EDITION

Of 1,100 Hymns with Tunes, including her most recent and beautiful compositions,

For Private, Family, and Public Worship,

SONGS OF GRACE & GLORY

THE HYMNS RESTORED TO THEIR ORIGINALS

BY THE REV. C. B. SNEPP, LL.M.

FOOLSCAP 4to, CLOTH ELEGANT, 6s.

LONDON: JAMES NISBET AND CO., 21, BERNERS STREET.

THE ONLY COMPLETE EDITIONS.

One Volume, 518 pp., folio, handsomely bound, cloth, gilt edges, price 21s.

AN ENTIRELY NEW AND CAREFULLY REVISED EDITION OF

MENDELSSOHN'S

Original Compositions for the Pianoforte

INCLUDING THE "LIEDER OHNE WORTE"

ALSO,

A NEW OCTAVO EDITION (518 pp.)

Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s. Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITIONS.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.; cloth, gilt edges, 4s. 6d.

The only Complete Edition, containing Books 7 and 8.

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this, or, indeed, at any season of the year."—*The Times*.

"This is a new edition, just issued by the eminent firm in Berners Street, of the complete works of Mendelssohn for pianoforte solo, including the two concertos, and the other pieces with orchestral accompaniments. These are comprised in one handsome volume, full music size, far less bulky than might be expected from the comprehensiveness of its contents. These comprise all the hitherto published pianoforte works of the composer of the class just specified, including the eight books of "Lieder ohne Worte." Some of these and several other pieces are the copyrights of Messrs. Novello, Ewer and Co., hence this is the only complete edition procurable in this country. The advantages of having all these productions of the great master in a single volume are great, especially for the purposes of ready reference, as in the case of the beautiful one-volume edition of Beethoven's Sonatas issued by the same publishers. Like it, the Mendelssohn collection now under notice is beautifully engraved and printed, and is altogether brought out in a style worthy of the contents and of the high reputation of the firm by which it is issued."—*Illustrated London News*.

LONDON: NOVELLO, EWER AND CO.

NOVELLO, EWER AND CO.'S CATALOGUES (1880)

No. 1.

ORGAN AND HARMONIUM MUSIC

No. 2.

SACRED MUSIC with ENGLISH WORDS

Sent post free on application.

LONDON: NOVELLO, EWER AND CO.

Printed by NOVELLO, EWER AND CO., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) Sold also by KENT and Co., Paternoster Row; and by DITSON and Co., Boston, New York, and Philadelphia.—Thursday, January 1, 1880.